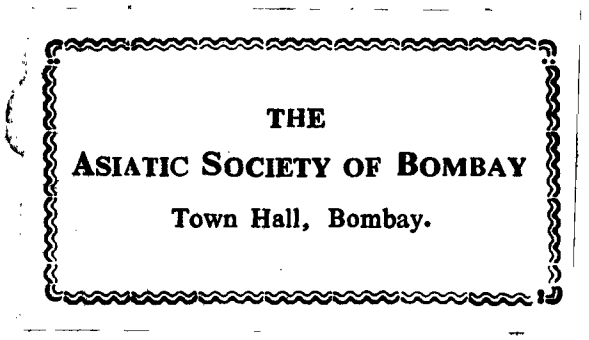
00064396

O
708.2
Roy/Roy
64396



Digitized with financial assistance from
Observer Research Foundation
on 01 June, 2019

THE CUP OF TANTALUS.

Sir Edward J. Poynter, Bart., P.R.A.

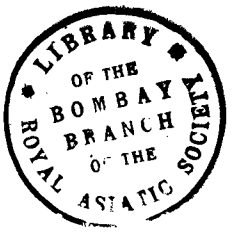
ROYAL ACADEMY PICTURES

1905

ILLUSTRATING

THE HUNDRED AND THIRTY-SEVENTH EXHIBITION OF THE ROYAL ACADEMY

64396



Vx-9-5

CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE

0
708 2
Roy/Roy
6439

[Permission to Reproduce the Pictures and Sculptures herein contained has been accorded by Artists and Owners, and Copyright is in every case strictly reserved.]

EARLY WINTER MORNING. 45 x 60

ELMER SCHOFIELD.

INTRODUCTION.

In spite of recurrent waves of criticism and of protest, and notwithstanding acrid effervescence in certain sections of public opinion, the Royal Academy proceeds placidly on its way, content to represent to the best of its ability the Art of England in its present-day development. For the Royal Academy stands for that kind of work which depends not on the kind of training which consists only in the handling of colours and of the brush, but on the training of the schools, on the scientific grounding which is so often missed in otherwise charming compositions. Poetry, whether in Art or Literature (declares the Academy), must have not syntax only—it must have grammar; and it is the grammar which is so frequently ignored in those loudly applauded works which we are compelled by our duty to disapprove.

In this spirit, rightly or wrongly, many of the expressions of art which are generally supposed to illustrate latter-day tendencies are turned back from Burlington House; and the artistic public is boldly left to choose between art based more or less on tradition as exhibited here, and the "modernity" amply displayed in other institutions. Academicians, say their critics, are fettered by their own training, and by trusting too much to rule are apt to lose their eye for the more delicate and poetic qualities of art. Whereto reply is made, that the "new expressions" are too often not art, but artifice, not originality, but eccentricity, more or less conscious and deliberate; that in the cultivation of these "newer" methods painters and sculptors are moved less by knowledge than by whim and feeling, and that in the adhesion to this new style they choose the easier path, avoiding difficulties instead of conquering them, seeking to cover lack of solid excellence with vain and empty individuality, empirical art-science, and superficial facility and dexterity.

This is not the place for the discussion of the correctness of either view; but the visitor to these galleries, and the reader who examines the pages of this volume, will allow that the

Academic contention has produced work as fine as he could wish to see. In the section of portraiture several masterpieces have been added to the British school, and the landscape and other classes include admirable examples of the painter's art. "Subjects," which look so well in photographic reproduction, are this year not many—partly, no doubt, because they cost so much to produce, and the sale of them in these hard times is so uncertain; partly, because "subject" is somewhat out of fashion now. For it has come to be widely held that subject is "literary," and what is literary is not natural material for art—an easy saying, retort the opponents of the doctrine, for those who will not trouble to think. And so the pendulum swings; and as it swings, the clock of Time ticks on until it sound the coming of the next prophet in art, when new principles and old shall once more strike together, though with a different note; and out of the clash and stress of opposing forces the world of art, with its workers and its students, shall be forced round and onward. And such is the story of Art Progress.

It will be seen from these pages that the chief interest of this year's Academy exhibition lies in the portraiture and landscape, which, after all, may be said to be the two most living and sincere branches of art in Great Britain. State portraits and ceremonial portraits—*portraits d'apparat*—are prominent, and while the leaders maintain the prestige of the British school, a few men almost unknown make a striking first appearance. In landscape there are fewer surprises and fewer brilliant successes; yet the subtle and healthy appreciation of nature and its beauties is seen on all sides. There is less effort than ever to realise nobly the nude, success in which raises the achievement of art to its highest plane; and in no case does religious-painting—which surely should not be subject to mere vogue—attain a truly lofty level. Marine-painting, too, has fewer exponents than might be expected from an island race; still, a few examples are of extraordinary force. The section of sculpture, while arousing no unusual enthusiasm, presents an average of merit which thirty years ago would have made a prodigious sensation, for in fancy, execution and taste it is enormously in advance of anything that could then have been imagined.

The whole exhibition, then, is entirely worthy of the art of the country, and its highest average is faithfully and even flatteringly represented in ROYAL ACADEMY PICTURES, which, now for the eighteenth consecutive time, sets on record the national achievement of the year.

M. H. SPIELMANN.

NOTES.

THE CUP OF TANTALUS (*see Frontispiece*). *By Sir Edward J. Poynter, Bart., P.R.A.* The Greek myth of Tantalus, King of Lydia, it will be remembered, is referred to by Homer, Pindar, Euripides, and others. For his sins of theft, cruelty, and impiety—as variously stated—Tantalus was punished in hell with an insatiable thirst. To add to his torture he was placed up to the chin in a pool of water, which flowed away as soon as he attempted to drink it. Over his head, too, was a bough richly loaded with luscious fruit, which eluded all his attempts to reach it. This pleasing little work by Sir Edward Poynter playfully alludes to the old story.

TRAFALGAR, 2.30 P.M., OCTOBER 21ST, 1805 (*see p.* 5). *By W. L. Wyllie, A.R.A.* The ships depicted at this critical moment of the battle, taken from left to right, are "*Neptune*," "*Belleisle*," "*Euryalus*," "*Royal Sovereign*," "*Santa Anna*," "*Victory*," "*Fougueux*," "*Temeraire*," "*Redoubtable*," "*Thunderer*," "*Defence*," "*Prince*," "*Pickle*," "*Britannia*," "*Leviathan*," "*Bucentaure*," and "*Santissima Trinidad*."

ARIADNE DESERTED BY THESEUS (*see p.* 12). *By Herbert Draper.* The story of Ariadne, daughter of Minos, King of Crete, and of her love for Theseus, whom she enabled to escape from the labyrinth and the dreaded Minotaur, is one of the most pathetic of Greek mythology. She fled with Theseus from Crete to Naxos, and after a time was abandoned by her faithless hero, who sailed away to Athens and the kingdom to which he was heir. According to some writers Ariadne, in her distress, hanged herself; but according to others she found consolation in the wooing of Bacchus, who bestowed upon her a crown of seven stars, which after her death became a constellation in the heavens.

ST. AGNES IN PRISON RECEIVING FROM HEAVEN THE "SHINING WHITE GARMENT" (*see p.* 23). *By F. Cadogan Cowper, A.R.W.S.* St. Agnes was an Early Christian maiden of Rome, remarkable for her beauty and piety. At the age of fourteen she attracted the attention of the heathen Prefect of the City, who became enamoured of her beauty. Because of her resistance to his advances, the girl was denounced as a Christian, dragged to "a place of infamy" and subjected to degrading influences, and stripped of her garments by the soldiery. In response to her prayers, her hair, which was already beautiful, became as a veil which completely covered her, so that those who beheld her were seized with awe. Whilst in prison a "shining white garment" was brought her by a Heavenly messenger, and in this she robed herself. Several attempts were made to put her to death, which were frustrated by miraculous intervention; but eventually she suffered martyrdom by the sword. Her attributes as a saint are a white robe, a lamb, and a martyr's palm. The full story of the legend of St. Agnes may be read in Mrs. Jameson's "Sacred and Legendary Art."

A LIGURIAN MILL-RACE (*see p.* 55), and SELLING ORANGES IN LIGURIA (*see p.* 89). *By H. H. La Thangue, A.R.A.* Liguria, the scene of several of this artist's pictures, is the maritime compartmento of North-West Italy, of which Genoa is the chief city.

GRASMERE RUSHBEARING (*see p.* 97). *By Frank Bramley, A.R.A.* The following account of this old custom is contained in the *Grasmere Parish Magazine* for 1890. "The custom of strewing churches and halls with rushes was a common one in olden times, when Mother Earth served for flooring, and stone pavings were rough at the best. Annually in the parish churches the rushes were laid anew on the Dedication Festival, which was the great village 'Feast' of the year. The rushes, after being gathered, were borne in procession through the town, with strains of sacred music and other manifestations of religious joy. The church was then strewn and made fresh and bright for another year." The ceremony takes place on the Saturday after August 5th, St. Oswald's Day.

"GRISELDA" (*see p.* 111). *By G. A. Storey, A.R.A.* "Patient Griselda" is the title of the last of the stories of Boccaccio's "Decameron." It relates that the Marquis of Saluzzo, when prevailed upon to marry, chose for his wife a humble country maiden. After she had borne him two children, "a strange humour entered into his brain . . . he would needs make proof of his fair wife's patience." He feigned to kill her children, and finally sent her away to her father's home with but a smock for a covering. When his daughter was twelve years of age he had her brought home with the announcement that she was his new bride, and summoned Griselda to prepare the palace for her—which the patient creature did without murmuring, and actually welcomed her as her lord's spouse. The marquis stayed his fooling at this point, revealed it all to Griselda, whom he restored to her proper dignity. Mr. Storey's picture represents Griselda at the moment when the Marquis is coming to espouse her. She has gone to the well to fetch water, and has set down her pail to watch the cortège of the Marquis, of whose errand she has no idea.

LA REINE CLOTILDE (*see p.* 127). *By T. C. Gotch.* Clotilda, daughter of Chilpéric, King of Burgundy, is reputed to have lived from 475–545 A.D. She married Clovis, King of the Franks, after escaping from the clutches of her uncle, Gundebald, the murderer of her father, mother and brothers, and effected the conversion of her husband to Christianity. To avenge Clotilda's family Clovis declared war on Gundebald, whom he defeated and made his tributary. At the death of Clovis the quarrel was renewed by his three sons, at the instigation of their mother, and the ensuing war resulted in the absorption of Burgundy in the Frankish Empire. Clotilda eventually retired to the austerities of a religious life at Tours. She was buried in the church of St. Geneviève at Paris, and was canonised by Pope Pelagius I.

THE MORNING OF SEDGEMOOR (*see p.* 138). *By Edgar Bundy, R.I.* At Sedgemoor, the marshy district near Bridgewater, in Somersetshire, was fought the battle between four thousand troops of King James II. and eight thousand undisciplined followers of the Duke of Monmouth, on the 6th July, 1685. The wretchedly armed peasantry were utterly defeated, and slaughtered to the number of nearly two thousand. A vivid description of the fight is given in Blackmore's "Lorna Doone," and more recently by Sir Conan Doyle in "Micah Clarke," both largely based on Macaulay's "History."

VENUS, LAMENTING THE LOSS OF ADONIS, TRANSFORMS HIM INTO A FLOWER (*see p.* 161). *By G. A. Storey, A.R.A.* Adonis, the son of Cinyras, by his daughter Myrrha, was the favourite of Venus. Fond of hunting, he was cautioned by her against hunting wild beasts for fear of injury

and death. The warning was disregarded, and a bite from a boar which he had wounded proved fatal. Venus, after mourning his death, changed him into a flower—the anemone. Mr. Storey has followed King's translation of Ovid, and adopted the following lines to interpret his picture:—

" . . . . . Thou shalt not lack,
Adonis, such eternal monument
Of love, as love can give . . . . ."

ENDYMION (*see p.* 149). By *A. Bertram Pegram.* Mr. Pegram has been inspired by Keats's poem on the myth, and his group was suggested by the lines towards the end of the poem:

" . . . . and knelt adown
Before his goddess, in a blissful swoon."

"DIXISTI" (*see p.* 155). *By Oswald Moser. Matthew,* xxvi. 21, 22: "And as they did eat he said, Verily I say unto you that one of you shall betray me. And they were exceeding sorrowful, and began every one of them to say unto him, Lord, is it I?"

LADY HAMILTON'S LAST SITTING TO GEORGE ROMNEY (*see p.* 169). *By Fred Roe.* This incident is narrated in a letter from Romney to Hayley, dated August 29th, 1791, which is contained in Jeaffreson's "Historical Biography of Lady Hamilton." The passage is as follows: "She seemed more friendly than she had been . . . . and I was very successful with the picture . . . . for it is thought the most beautiful head I have painted of her yet . . . . I was afraid I should not have had power to have painted any more from her; but since she has assumed her former kindness my health and spirits are quite recovered." Shortly after this Emma Lyon—as she then was—married Sir William Hamilton.

THE CHANTREY PURCHASES. Four works have been acquired by the President and Council from the Academy Exhibition, viz.—"The Morning of Sedgemoor," by Mr. Edgar Bundy, R.I. (*see p.* 138). "The Black Mountains," by Mr. J. Aumonier, R.I. (*see p.* 20). "St. Agnes in Prison receiving from Heaven the Shining White Garment," by Mr. F. Cadogan Cowper, A.R.W.S. (*see p.* 23); and "Autumn in the North Country," by Mr. E. Harrison Compton.

40 x 50

"WHEN ALL THE WORLD WAS YOUNG."

FRANK O. SALISBURY.

ROYAL ACADEMY PICTURES, 1905.

PART I.

32 x 35

LOST, OR STRAYED.

BRITON RIVIERE, R.A.

6 Ft. x 24 Ft.

COMMUNAL SITTING OF THE BURGHERS
OF LANDSBERG (BAVARIA)

Gift of the Artist to the Town Hall.

H. Von Herkomer, R.A.

TRAFALGAR.

W. L. WYLLIE, A.R.A.

(By Permission of the Art Union of London.)

60 × 108

48 x 72

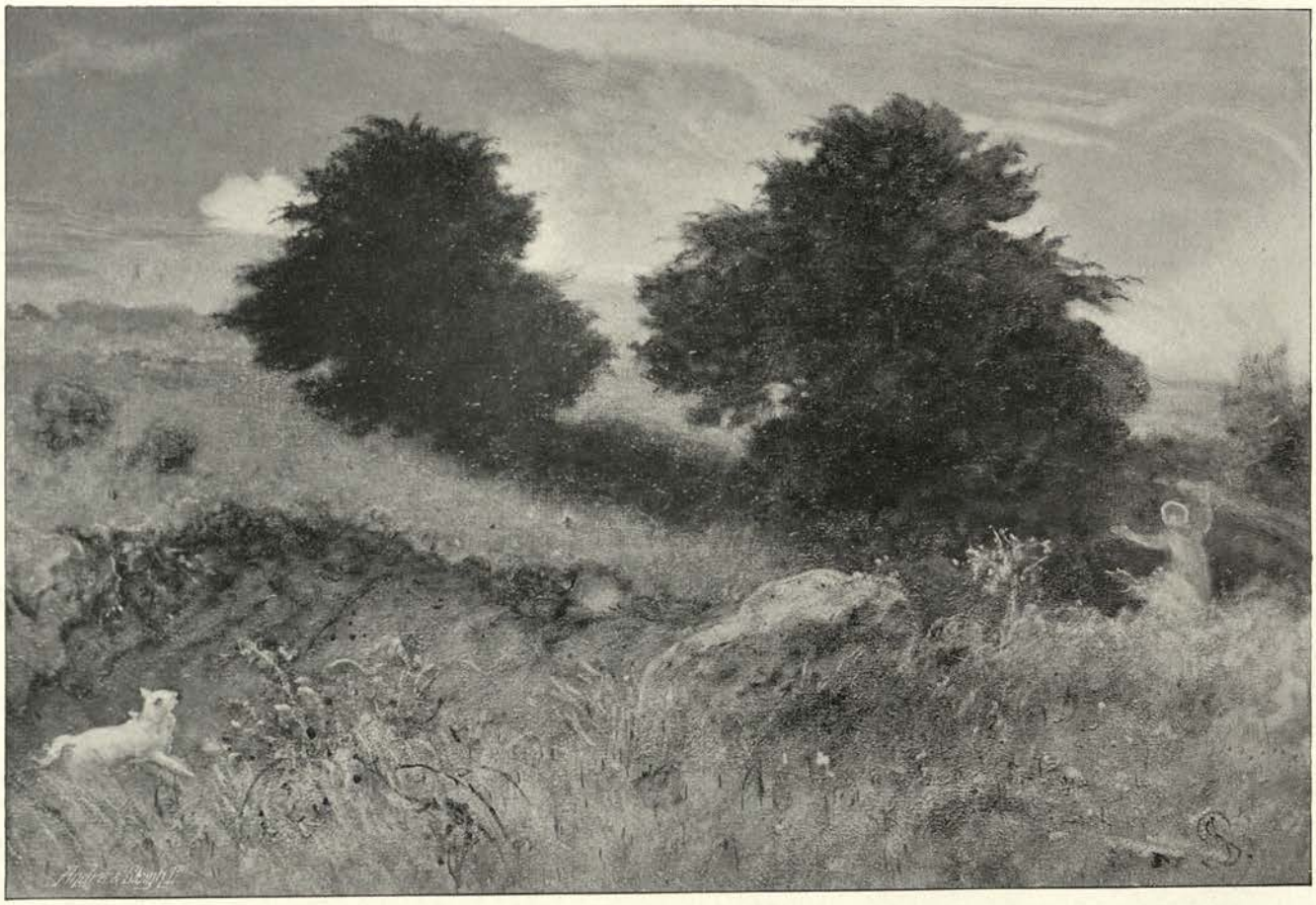
"AUTUMN GLORY" (PICARDY).

F. SPENLOVE-SPENLOVE.

40 x 55

ALONE.

CHARLES M. PADDAY.



LOST AND FOUND.

JAMES SANT R.A.

24 x 36

CHARITY.

F. W. W. TOPHAM, R.I.

30 x 42

MRS. LAURENCE GUILLEMARD.

HON. JOHN COLLIER.

62 x 45

THE STREAM OF OUR VALLEY.

48 x 36

FRANK WALTON, R.I.

THE WIDOW. 48 x 72

T B KENNINGTON.

WINTER GALE ON THE CORNISH COAST. 48 x 72

JULIUS OLSSON.

ARIADNE DESERTED BY THESEUS.

HERBERT DRAPER.

45 x 78

48 x 72

THE INCOMING TIDE ON THE CORNISH COAST.

B. W. Leader, R.A.

36 x 48

LARIANA—LAKE OF COMO.

J. MacWhirter, R.A.

37 x 41

A SUSSEX ORCHARD.

H. H. La Thangue, A.R.A.

A DRUMMER BOY, DETTINGEN, 1743.

Figure for the Memorial to the King's Liverpool Regiment.

W. GOSCOMBE JOHN, A.R.A.

57 x 45

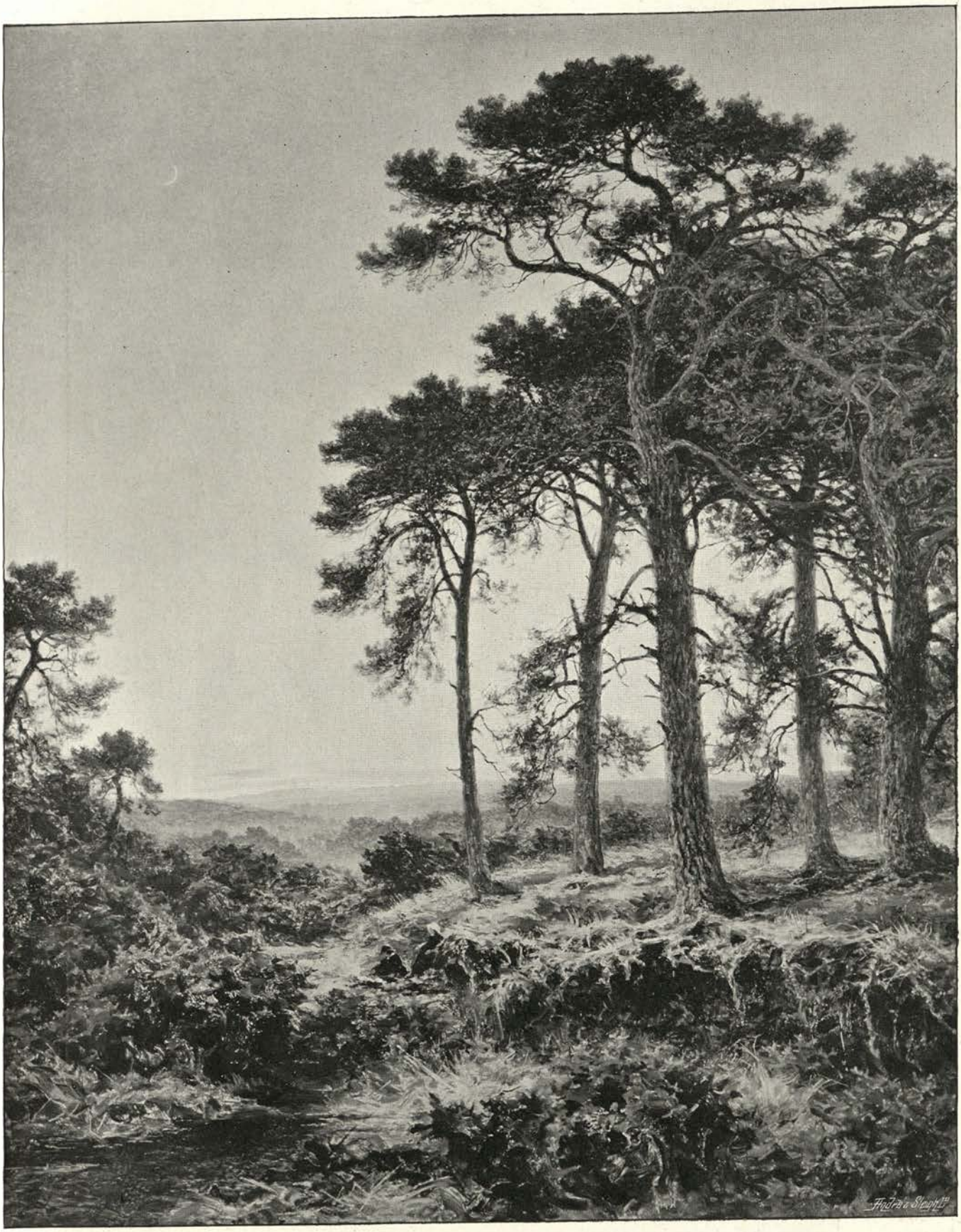
SCOUTS.

W. B. WOLLEN, R.I.

89 x 72

"I MARK ONLY SUNNY HOURS."

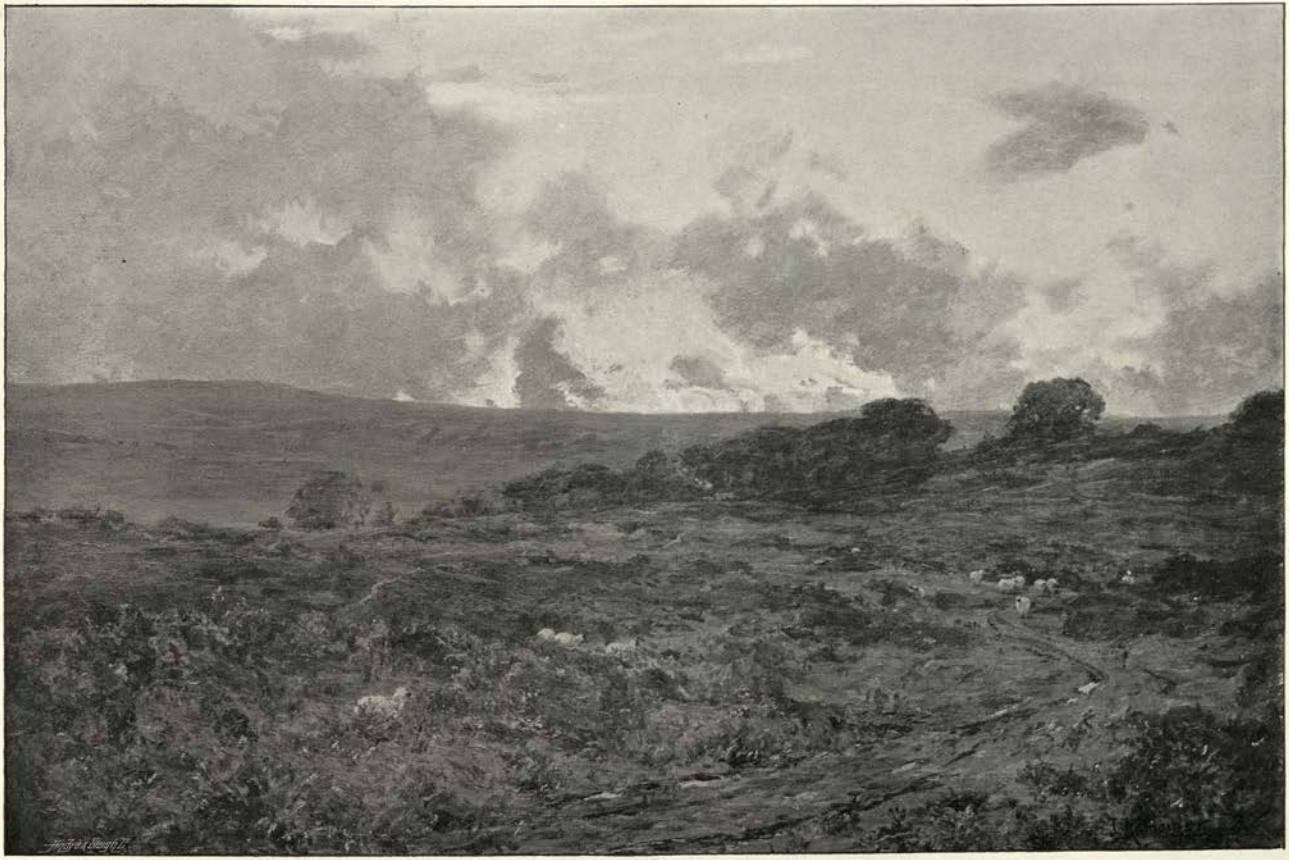
MOUAT LOUDAN.



60 x 48

THE EVENING HOUR.

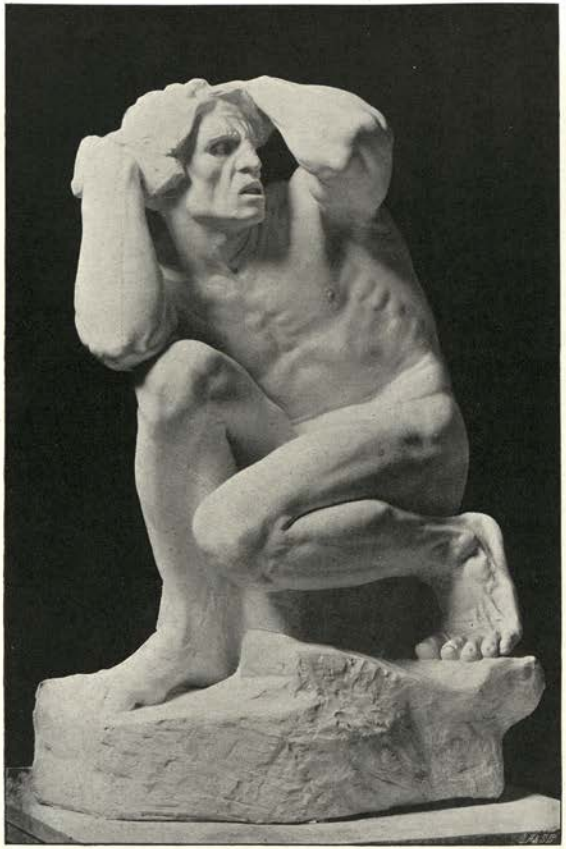
B. W. LEADER, R.A.



46 x 72

THE BLACK MOUNTAINS.

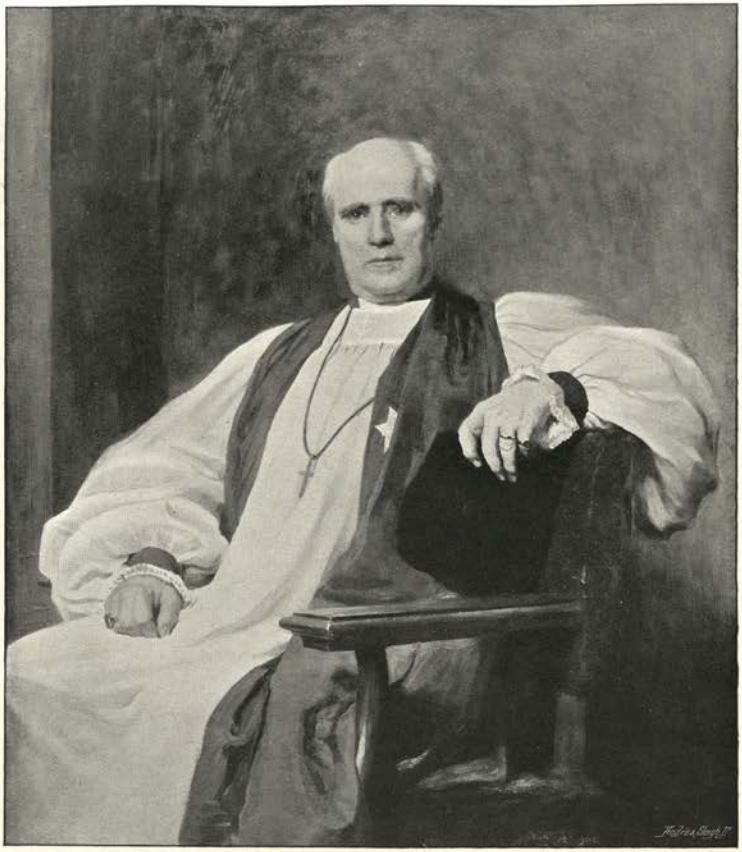
J. AUMONIER, R.I.



5 Ft. High

CAIN.

F. Derwent Wood.



51 x 44

RANDALL THOMAS DAVIDSON, LORD ARCHBISHOP OF CANTERBURY

(Presented to Trinity College, Oxford, by the Archbishop's College Friends and Contemporaries.)

Hugh G. Riviere.

28 x 36

THE KITE.

CHARLES SIMS.

30 x 18

ST. AGNES IN PRISON RECEIVES FROM HEAVEN THE "SHINING WHITE GARMENT."

FRANK C. COWPER, A.R.W.S.

(By Permission of Frederick M. Fry, Esq.)

2 FT. HIGH

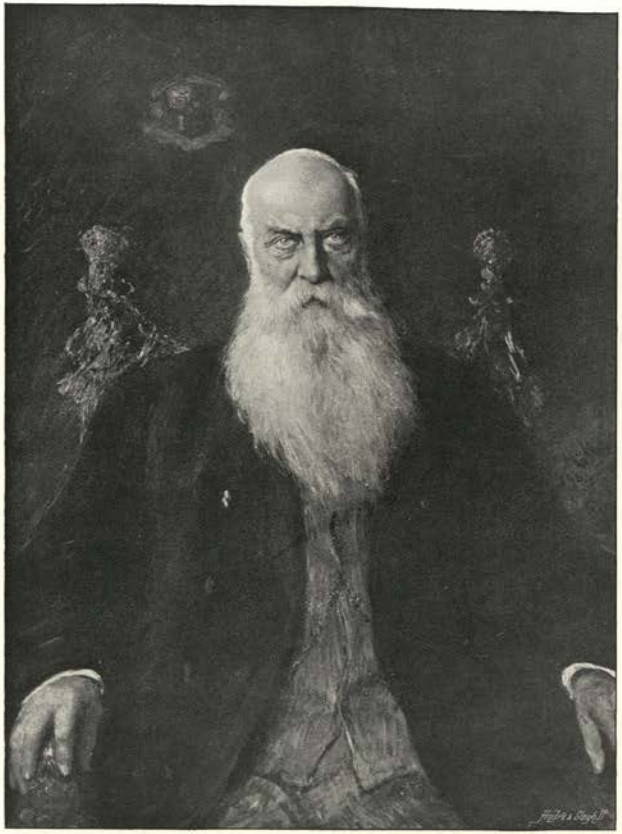
SISTERS *(Marble)*.

E. ROSCOE MULLINS.

12 x 18

"FOR HE HAD SPOKEN LIGHTLY
OF A WOMAN'S NAME."

JOHN A. LOMAX.



HIS HIGHNESS THE DUKE OF SAXE-MEININGEN.

HUBERT VON HERKOMER, R.A.

40 × 28

CELIA AND JOAN.

J. YOUNG HUNTER.

48 x 36

A WINTER MORNING, AVIEMORE.

J. MACWHIRTER, R.A.

49 x 31

REST AND GOSSIP BY THE WAY.

HORACE FISHER.

68 x 48

THE LOITERERS.

YEEND KING, V.P.R.I.

HILDA AND MARGARET, DAUGHTERS OF PROF. POULTON, F.R.S.

T. C. GOTCH.

60 x 48

29 x 36

A PENSIVE SHEPHERD.

GEORGE WETHERBEE, R.I.

66 x 78

THE CHEAT.

HON. JOHN COLLIER.

THE DISTAFF.

MARIE SEYMOUR LUCAS.

13 x 14

"NOW CAME STILL EVENING ON."

J. FARQUHARSON, A.R.A.

By Permission of Messrs. Frost & Reed, the Owners of the Copyright who are publishing an important Engraving of the subject.

ON THE ROAD TO TRAFALGAR.

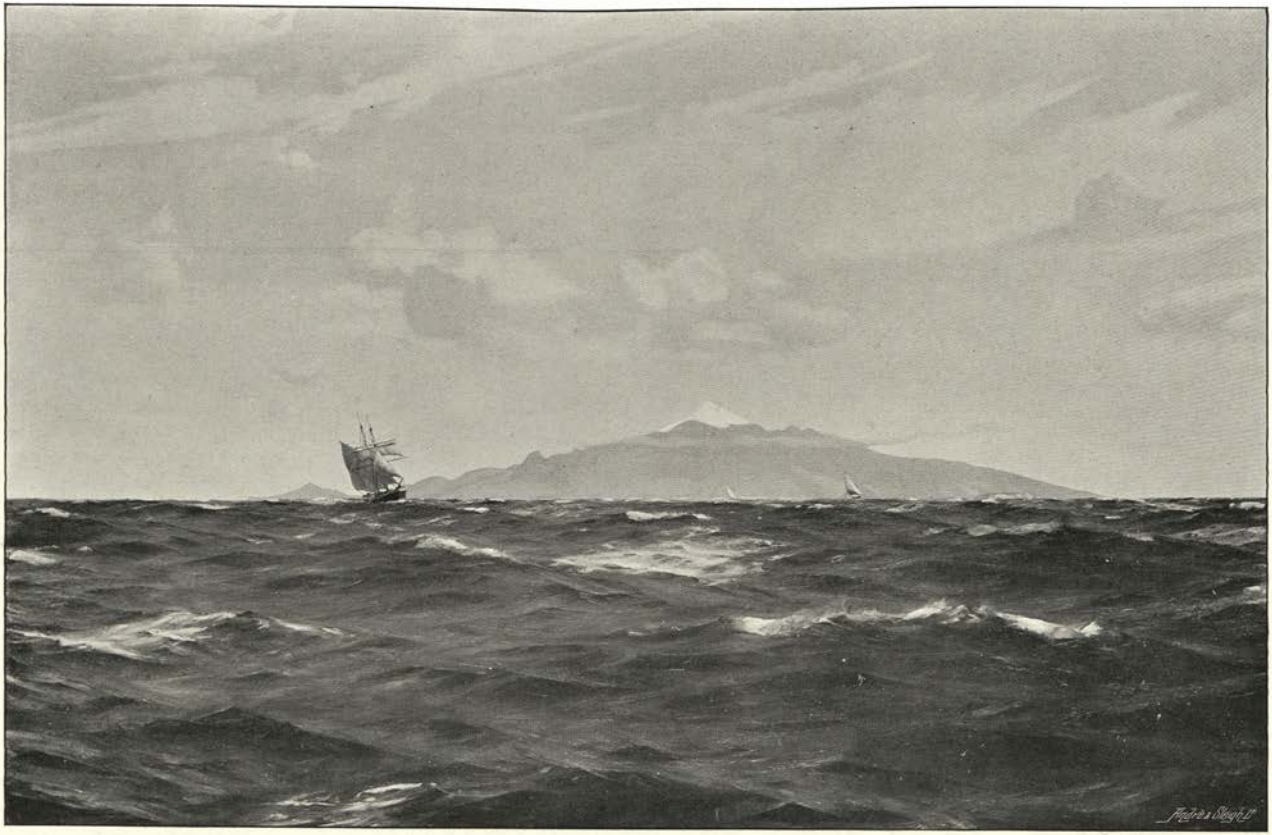
BERNARD F. GRIBBLE.

60 x 84

28 x 50

BLUE FANTAILS.

MARY Y. HUNTER.



TENERIFFE.

THOMAS SOMERSCALES.

48 x 72

46 x 30

"THE KING."

W. A. BREAKSPEARE.

"IT WAS A LOVER AND HIS LASS."

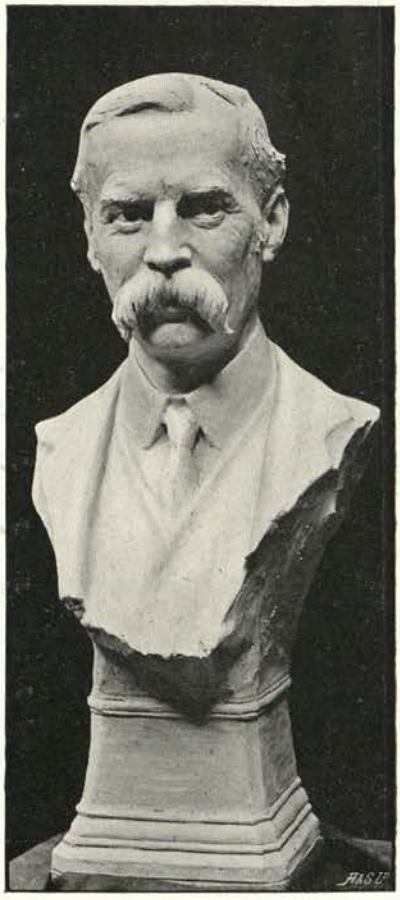
HORACE H. CAUTY.

30 x 45

L'EREMITA.

A. C. LUCCHESI.

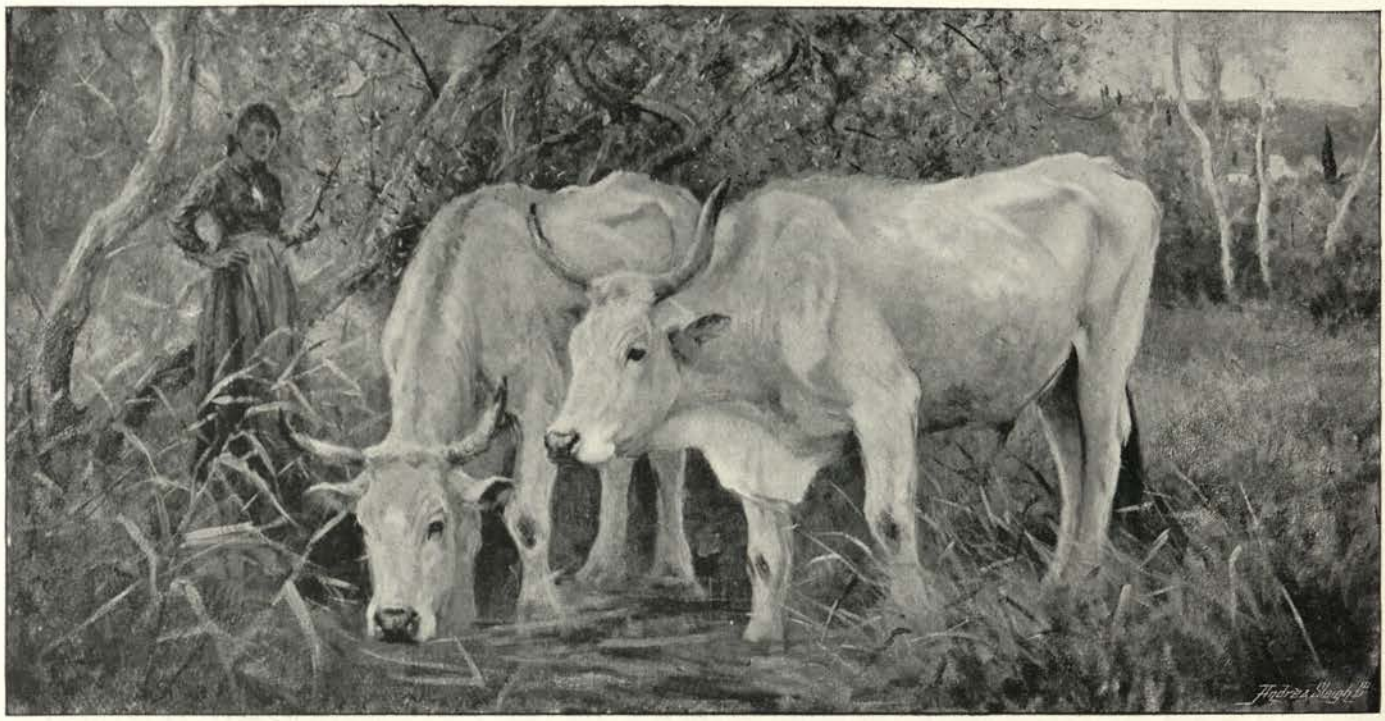
25 IN. HIGH



SIR ASTON WEBB, R.A.

W. GOSCOMBE JOHN, A.R.A.

LIFE SIZE



IN TUSCANY

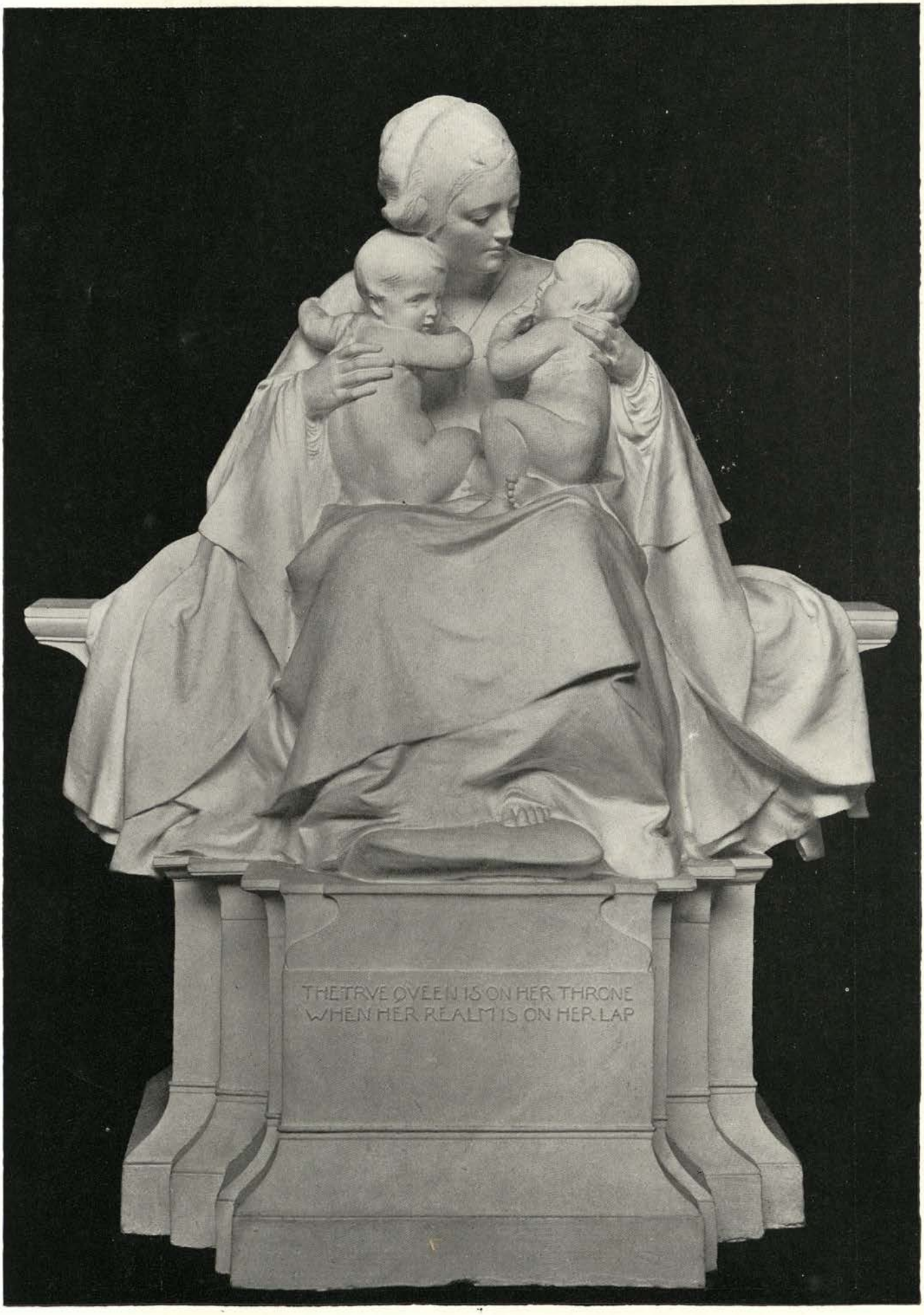
ARTHUR LEMON.

28 x 54

THE HARBOUR.

ARNESBY BROWN, A.R.A.

38 x 43



2 Ft. 6 In. High

MATERNITY.

George Frampton, R.A. F.S.A.

THE FARM GATE.

H. W. B. DAVIS, R.A.

48 x 96

THE WOMAN'S PART.

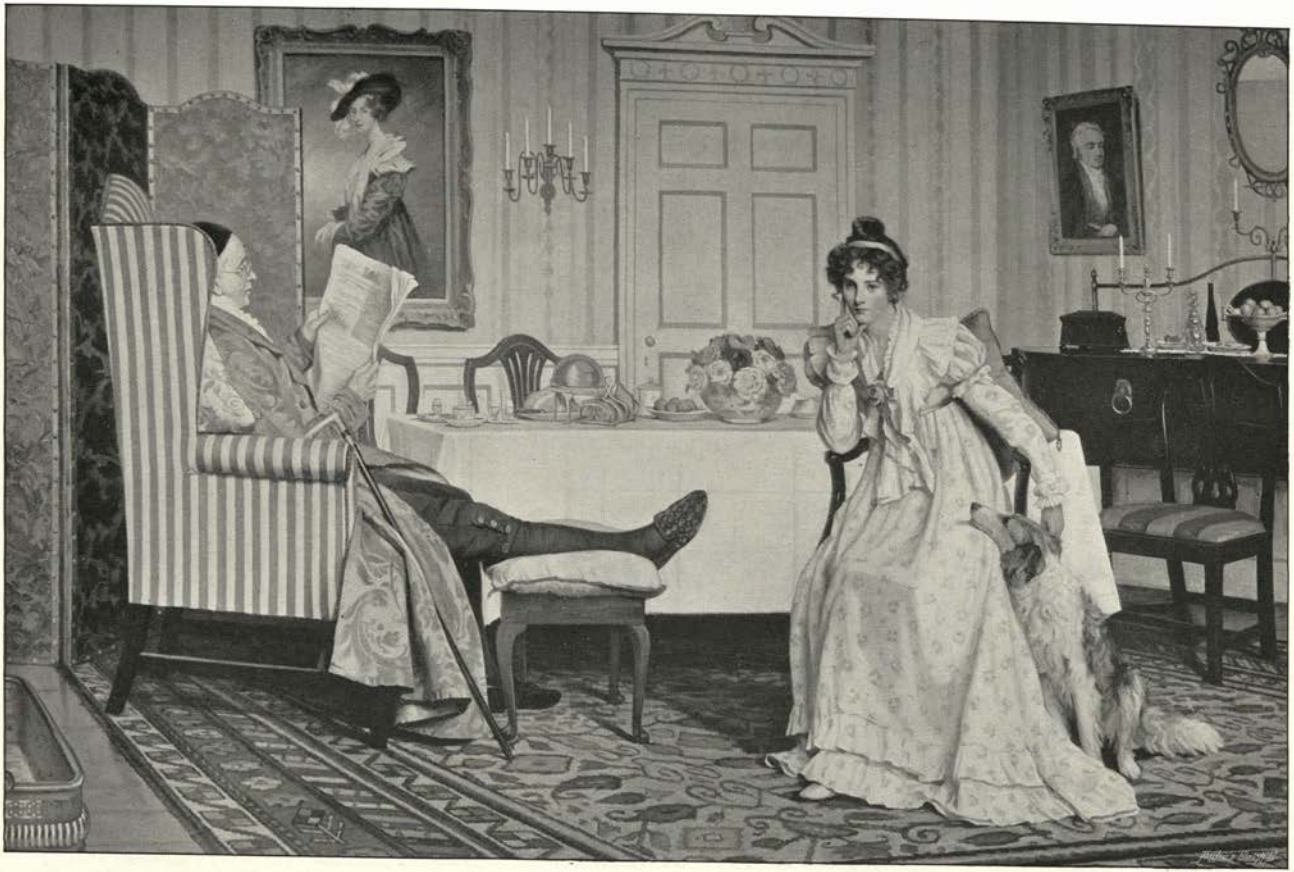
WALTER LANGLEY, R.I.

36 x 54

THE TITHE BARNS.

DAVID MURRAY, R.A.

48 x 72



UNE MÉSALLIANCE.

ARTHUR C. COOKE.

36 x 54

THE BY-WAY.

ARNESBY BROWN, A.R.A.

38 x 43

40 x 50

RIVAL BOAT-BUILDERS.

JOHN R. REID.

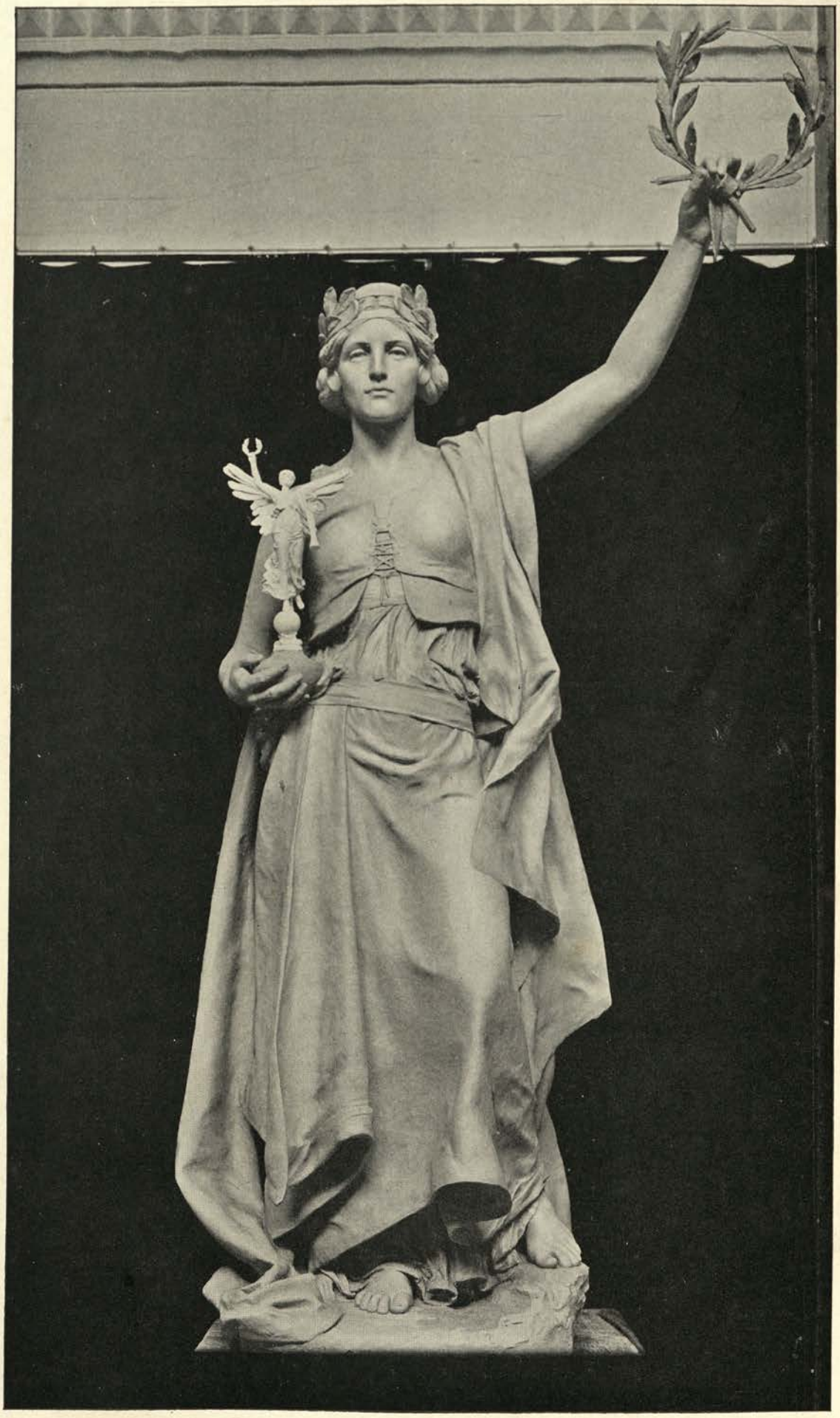
48 x 35

MAUD, DAUGHTER OF COLONEL TEMPLE.

JOHN H. F. BACON, A.R.A.

THE FAIRY STORY. 50 x 40

W. LLEWELLYN.



7 Ft. High

FIGURE FOR ISLINGTON SOLDIERS' MEMORIAL.

Bertram MacKennal.

LIBRARY
OF THE
BOMBAY
BRANCH
OF THE
ROYAL ASIATIC SOCIETY

THE SILVERY THAMES.

B. W. Leader, R.A.

ROYAL ACADEMY PICTURES, 1905.

PART II.

"THE YEAR'S AT THE SPRING,
THE DAY'S AT THE MORN."
W. H. MARGETSON.

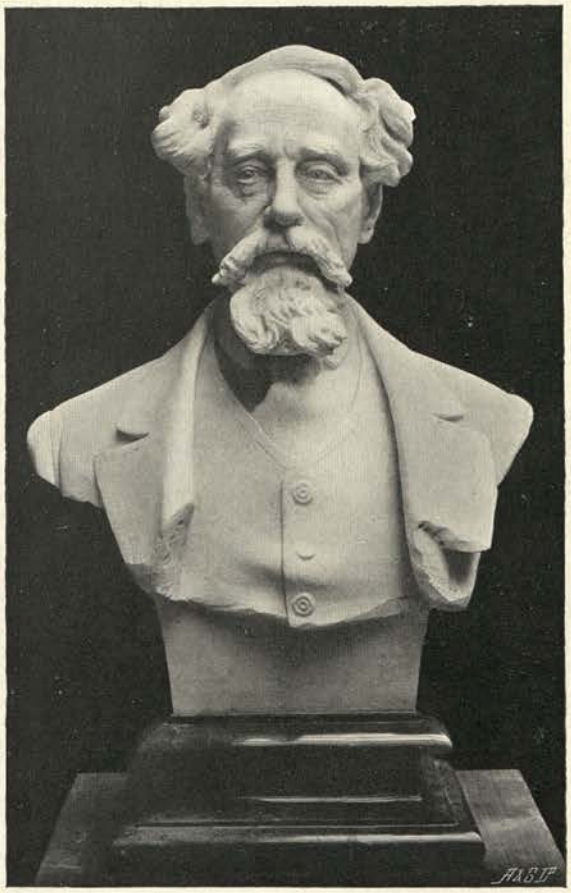
44 x 34

[Copyright is in every case strictly reserved.]

THE THREE COMPANIONS.

H. S. TUKE, A.R.A.

24 x 36



CHARLES DICKENS.

H. PEGRAM, A.R.A.

30 INCHES HIGH

WATER LILIES AND POPPIES (*Water Colour*).

W. J. MUCKLEY.

24 x 20

56 x 42

THE PRELUDE.

S. MELTON FISHER.

THE FIELDS IN MAY.

H. W. B. Davis, R.A.

48 x 84

HARVEST.

J. C. DOLLMAN, R I.

SWEDES *(Diploma Work)*.

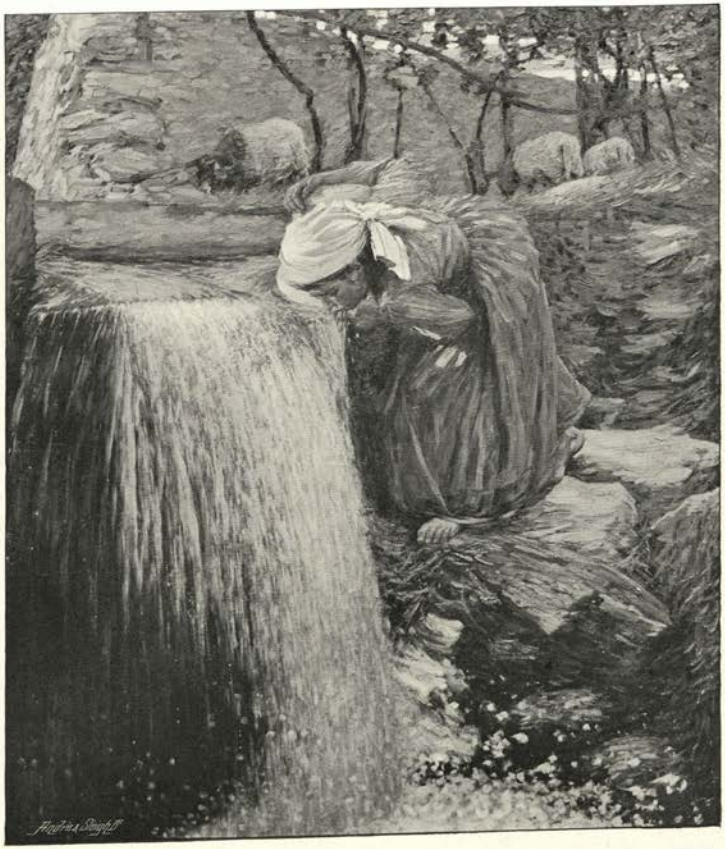
DAVID MURRAY, R.A.

48 x 72

56 x 48

PIERETTE.

JOHN DA COSTA.



38 x 33

A LIGURIAN MILL RACE.

H. H. LA THANGUE, A.R.A.

SUNSHINE AND SHOWER ON THE SOUTH COAST.

B. W. LEADER, R.A.

36 x 56

"HARK! HARK! THE LARK."

GEORGE WETHERBEE, R.I.

29 x 36

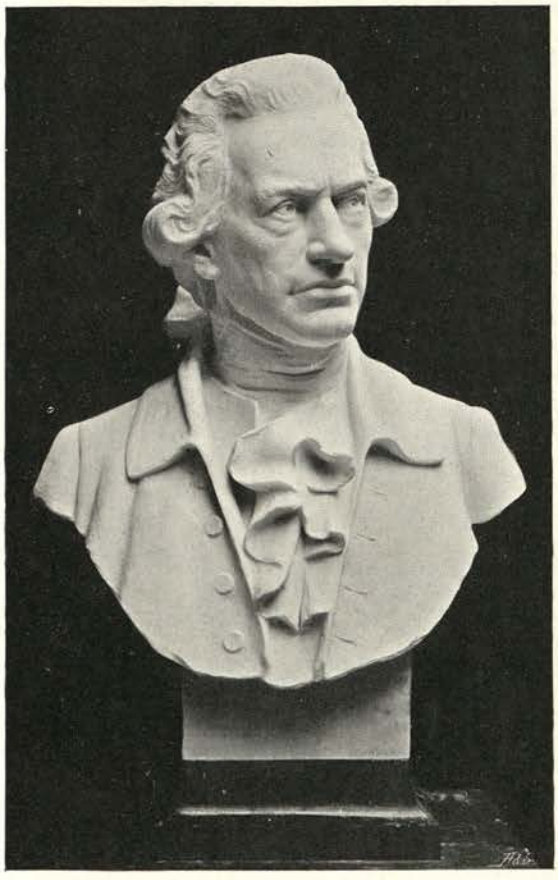
50 x 40

THOMAS PILKINGTON, ESQ.

W. W. OULESS, R.A.

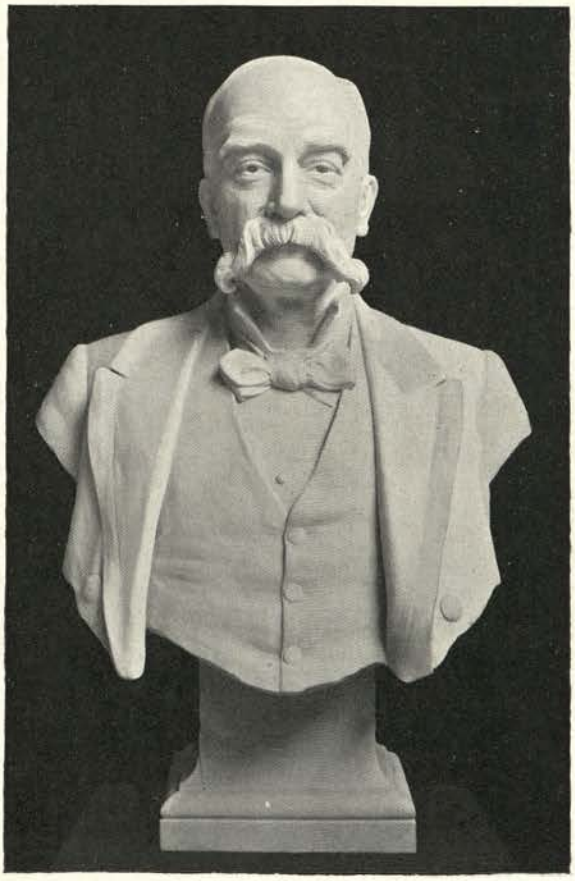
KATWIJK SANDS. 40 x 60

F. STUART RICHARDSON R.I.



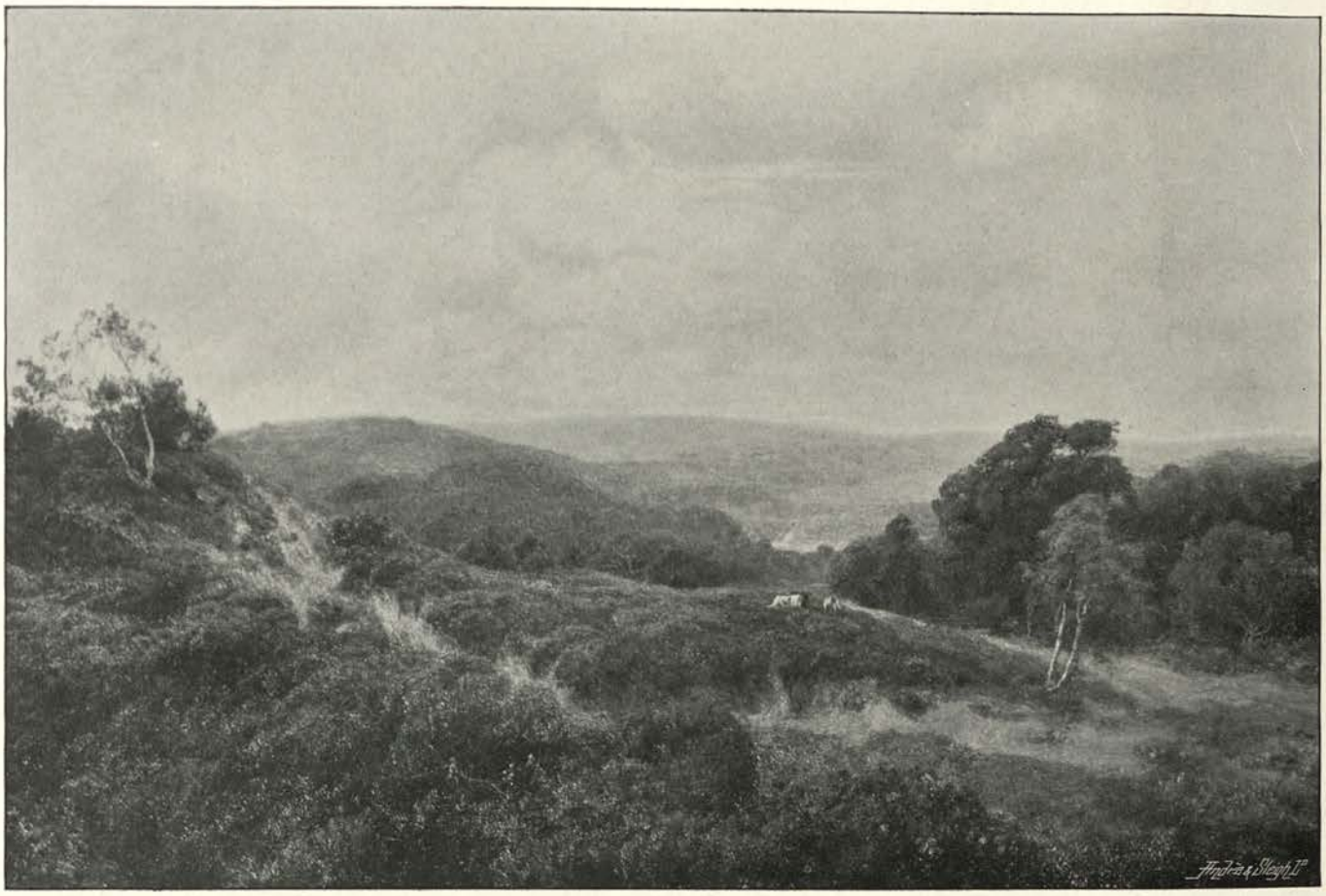
SIR WILLIAM HERSCHELL. 2 FT. 6 IN. HIGH

H. PEGRAM, A.R.A.



P. J. FOLEY, ESQ. (*Marble*). 2 FT. 6 IN. HIGH

GEORGE FRAMPTON, R.A., F.S.A.



THE LAND OF HEATHER. 32 x 48

J. CLAYTON ADAMS.

SUNNY BOULOGNE. 37 x 54

FRED ROE.

CHRYSANTHÈME.

G. A. STOREY, A.R.A.

23 x 20

A SURREY CHALK PIT (*Water Colour*).

SIR EDWARD J. POYNTER, BART., P.R.A.

THE WOODMAN. 24 x 18

STANHOPE A. FORBES, A.R.A.

DAISY, DAUGHTER OF T. C. DEWEY, ESQ. 56 x 38

ARTHUR HACKER, A.R.A.

SONG AND PROVENÇAL DANCE.

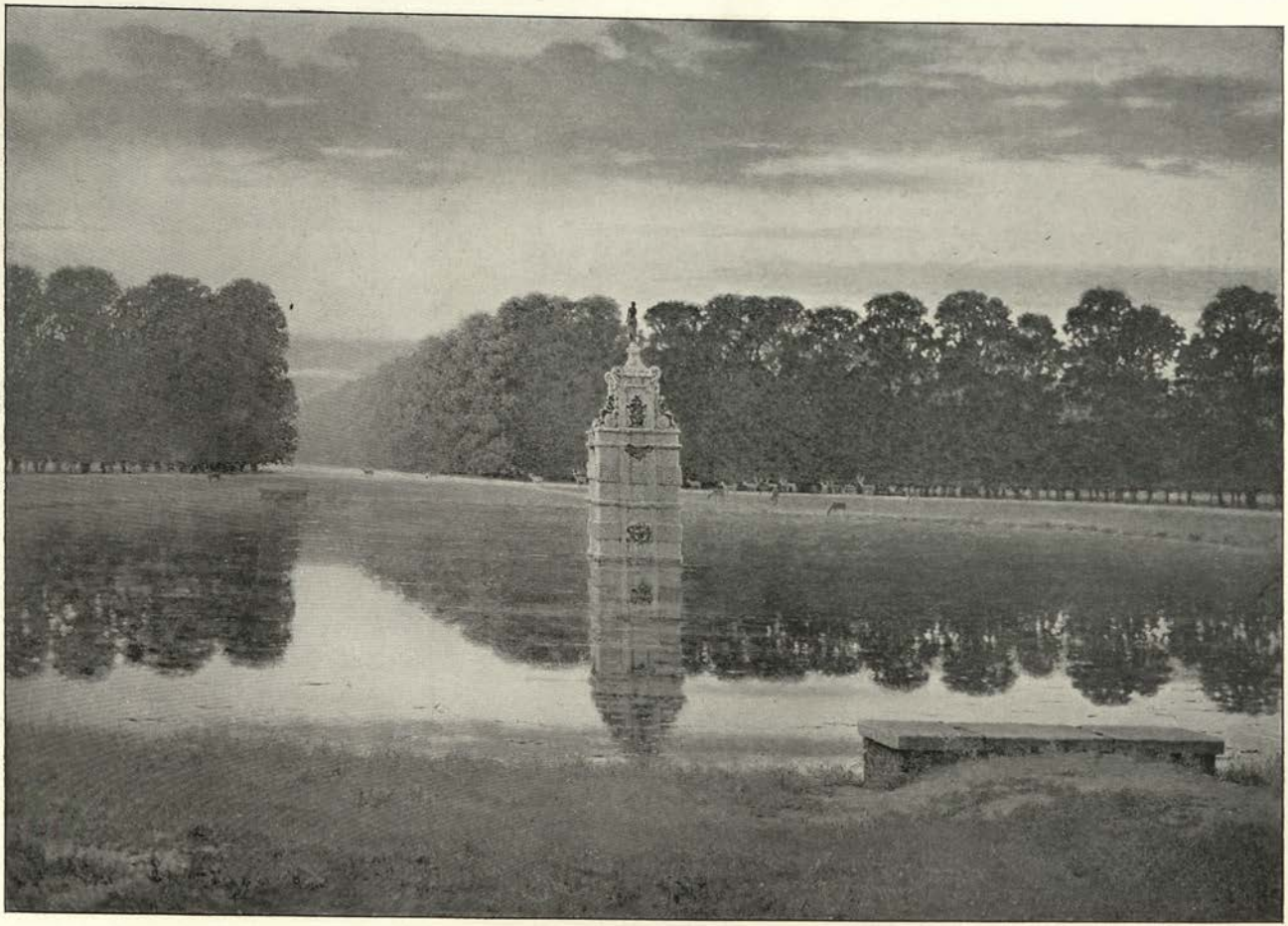
ALFRED EAST, A.R.A.

52 × 70

THE INTERVAL.

SEYMOUR LUCAS, R.A.

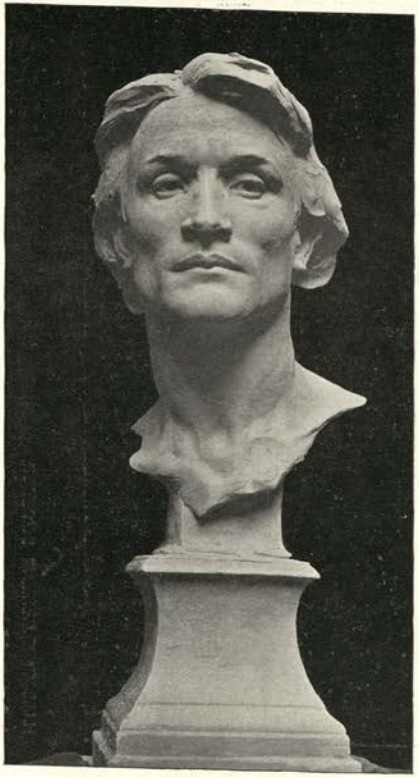
24 x 31



MIDSUMMER MORN: BUSHEY PARK.

G. D. Leslie, R.A.

38 x 54



STUDY FOR A HEAD OF "ST. GEORGE" *(Bronze).*
(For Statue of "St. George" at Clifton.) HEROIC
ALFRED DRURY, A.R.A.

NYMPH AND MERMAN *(Marble).* 20 INCHES HIGH
H. PEGRAM, A.R.A.

H.H. THE MAHARAJAH OF MYSORE. LIFE SIZE
W. R. COLTON, A.R.A.

102 x 60

H.I.M. THE GERMAN EMPEROR.

A. S. COPE, A.R.A.

LADY DICKSON-POYNDER AND HER DAUGHTER JOAN.

J. J. SHANNON, A.R.A.

10 Ft. 6 In. High

MONSIGNOR J. NUGENT, OF LIVERPOOL (*Bronze*).

F. W. Pomeroy.

LOVE REIGNS EVERYWHERE. 31 x 52

PERCY R CRAFT.

CLEARING AFTER RAIN. 34 x 44

JOSEPH KNIGHT, R.I.

48 x 72

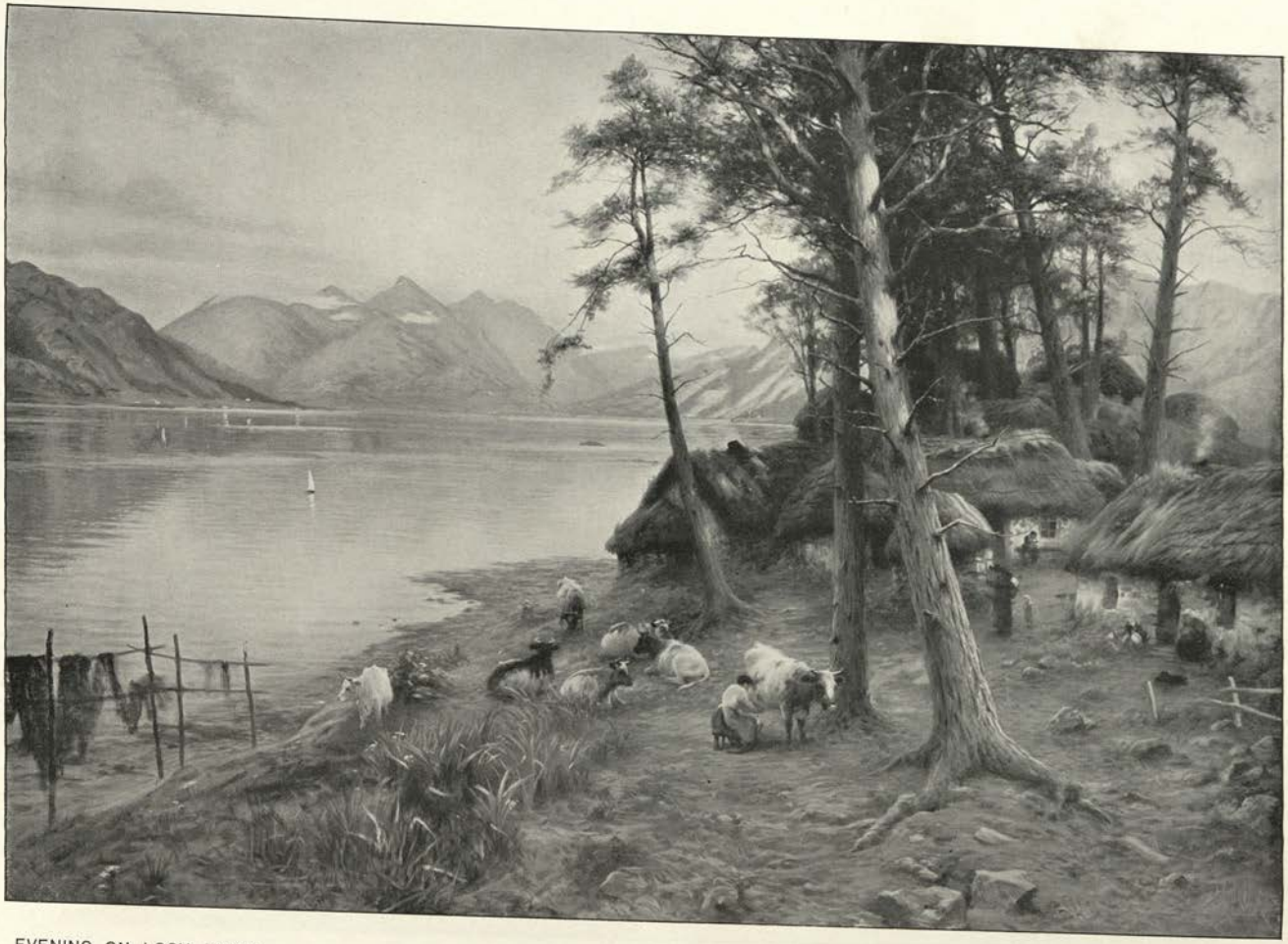
"'TWEEN THE GLOAMIN' AND THE MIRK."

DAVID MURRAY, R.A.

THE PAINTER'S FAMILY.

GEORGE HARCOURT

74 x 100



EVENING ON LOCH DUICH.

J. FARQUHARSON, A.R.A.

IVY AND JAMIE, CHILDREN OF
C. W. BARTHOLOMEW, ESQ.
JOHN H. F. BACON, A.R.A.

56 x 46

THE SILENCE OF THE WOODS.
ERNEST PARTON.

56 x 40

MIXED COMPANY AT A RACE MEETING.

LUCY E. KEMP-WELCH.

30 x 72

UNDER THE GREENWOOD TREE. 54 x 72

G. SHERIDAN KNOWLES, R.I.

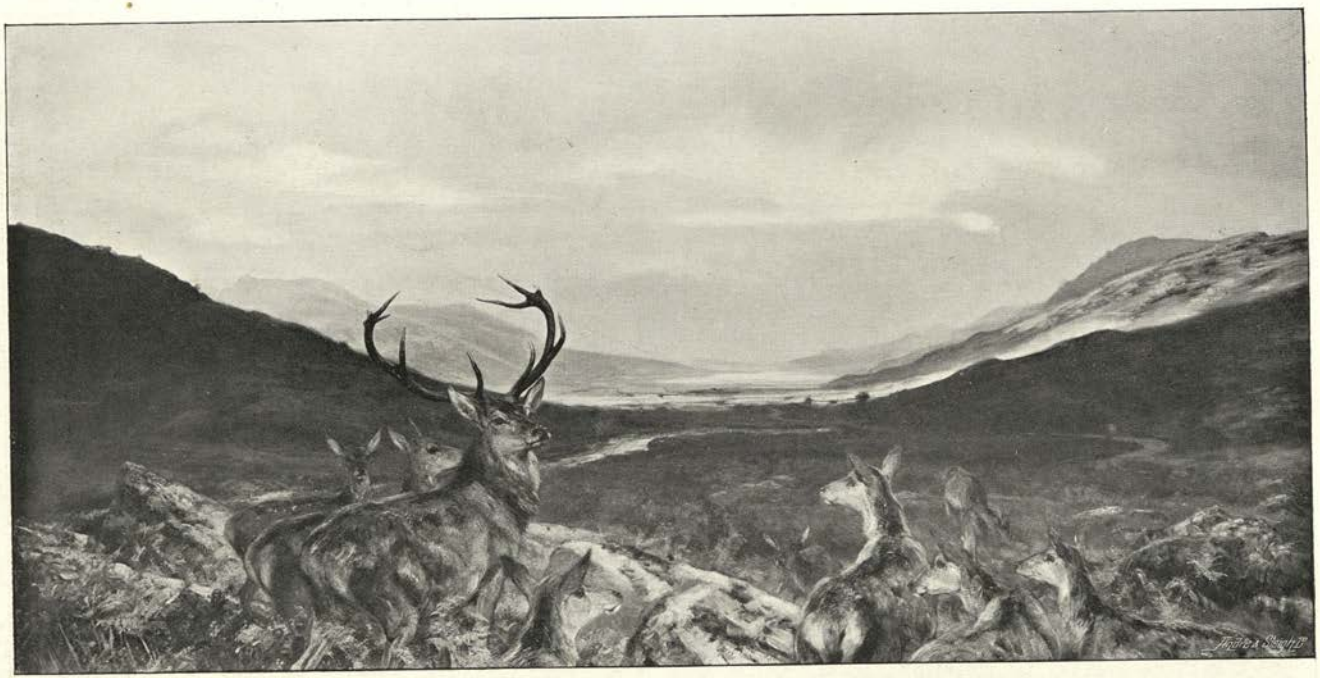
ADOPTED. 30 x 45

WALTER HUNT.

54 x 31

AUTUMN.

ARTHUR HACKER, A.R.A.



36 x 72

GLEN DOCHERTY.

H. W. B. DAVIS, R.A.

90 x 36

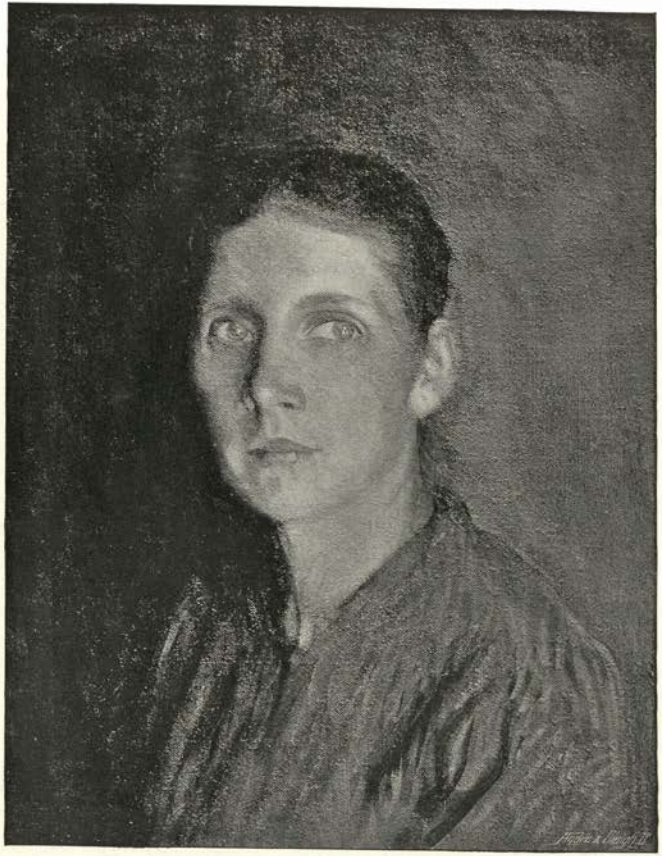
IN THE ORCHARD.

MARK FISHER.

IN THE THAMES VALLEY.

ALFRED EAST, A.R.A.

36 x 28



THE LISTENER.

GEORGE CLAUSEN, A.R.A.

18 x 14

A DREAM OF FAIR WOMEN.

65 x 91

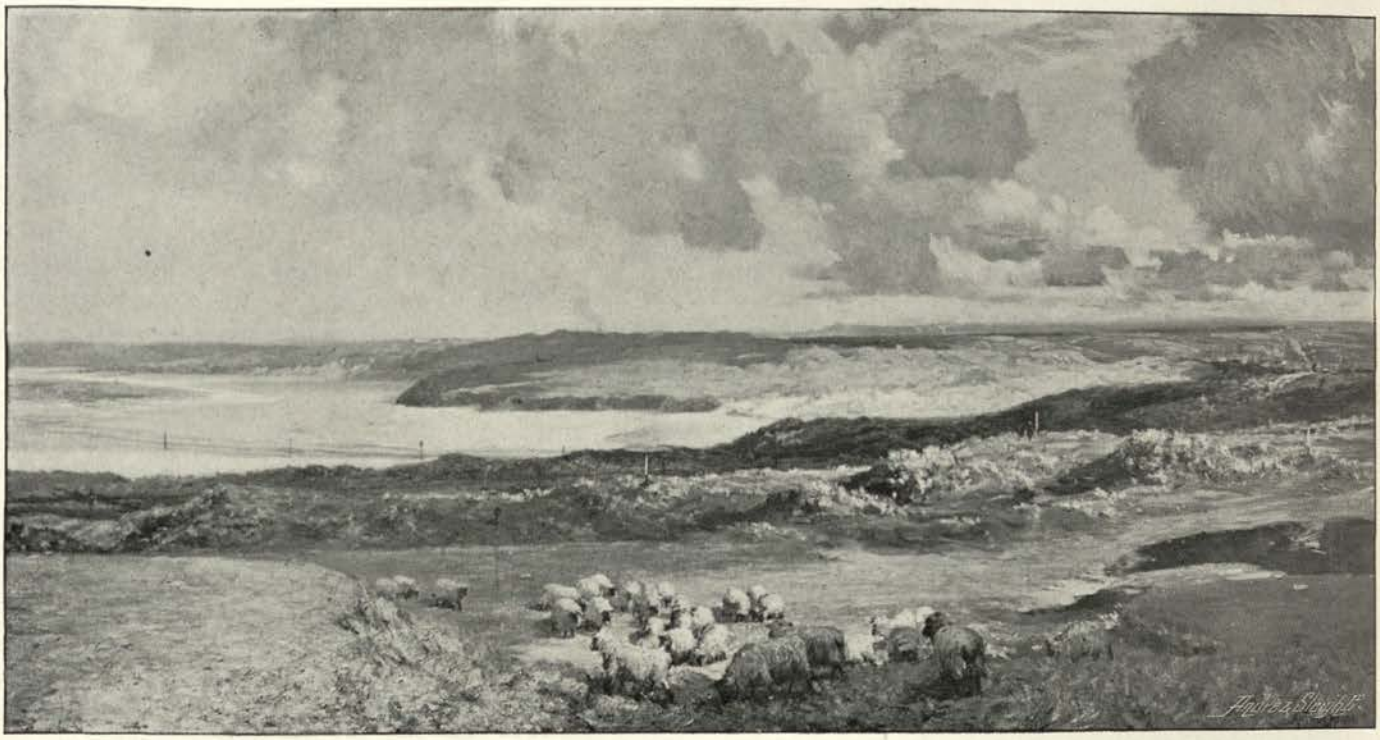
". . . In every land
I saw wherever light illumineth,
Beauty and anguish walking hand in hand
The downward slope to death."—Tennyson.

GEORGE W. JOY.

HOME AND SHELTER.

ROBERT W. ALLAN, R.W.S.

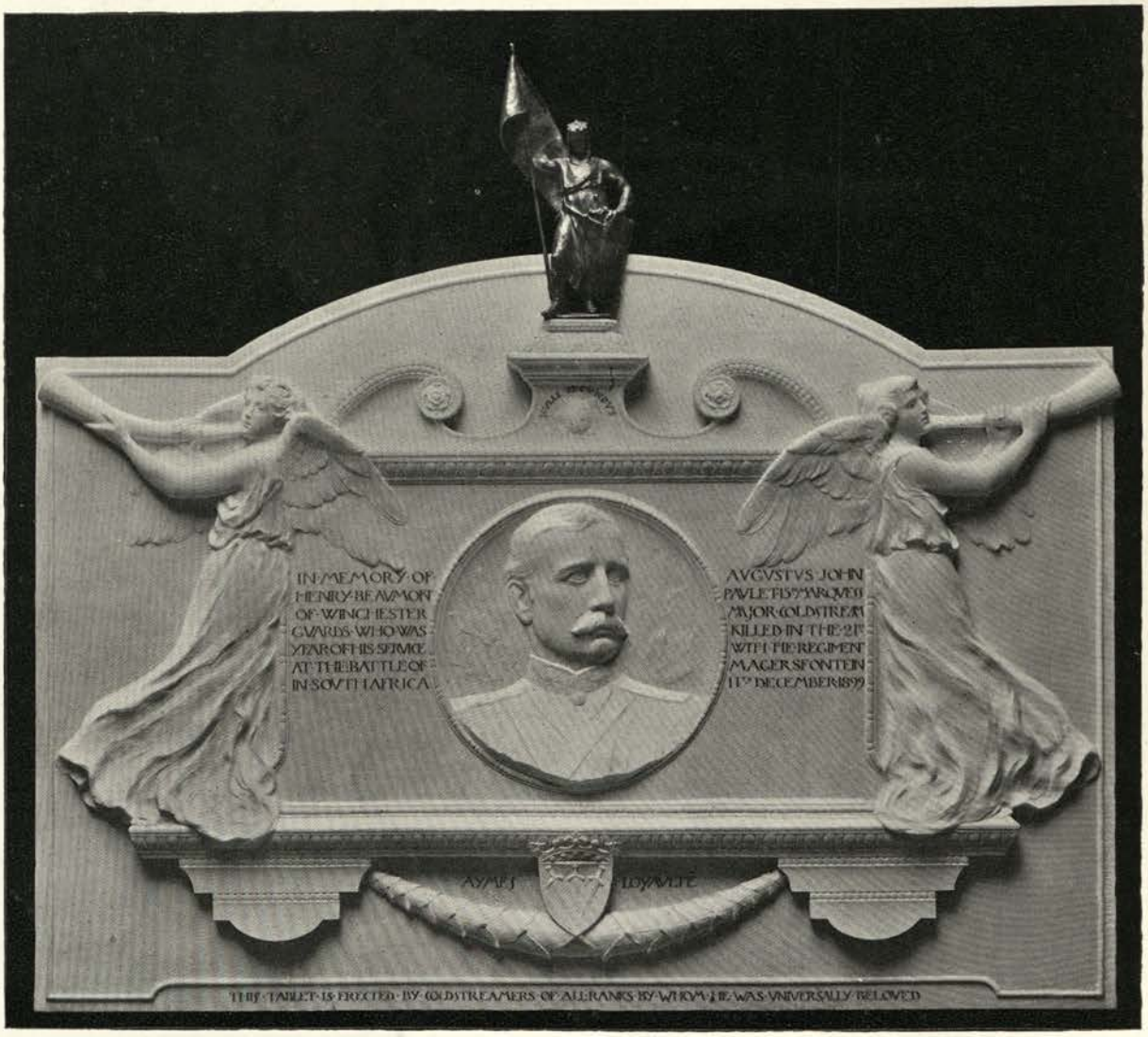
48 x 72



BREEZY PASTURES.

ARTHUR MEADE.

40 x 72



MEMORIAL TO THE LATE MARQUESS OF WINCHESTER.

4 FT. HIGH

To be placed in the Church of Amport St. Mary.

W. GOSCOMBE JOHN, A.R.A.

41 x 35

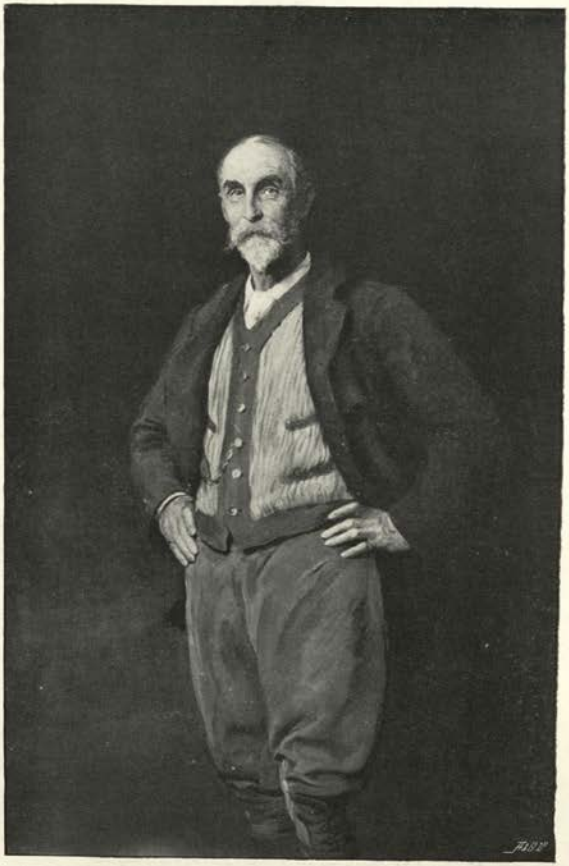
SELLING ORANGES IN LIGURIA.

H. H. La Thangue, A.R.A.

A MORNING IN JUNE.

GEORGE CLAUSEN, A.R.A.

50 x 50



W. A. BELL, ESQ.

H. VON HERKOMER, R.A.

66 x 42

54 x 60

PAPA PAINTING!

SOLOMON J. SOLOMON, A.R.A.

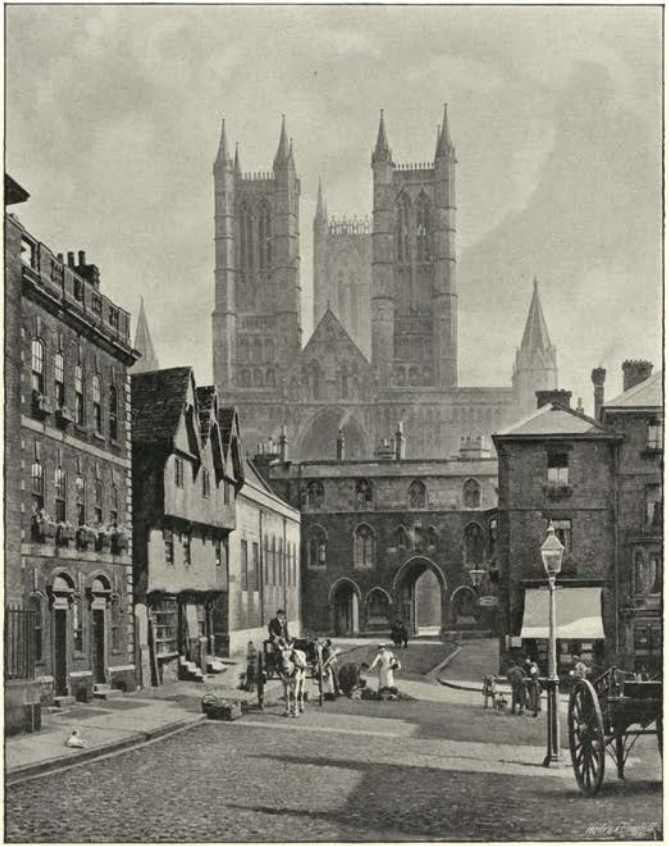
36 x 54

A PILOT.

W. H. Y. TITCOMB.

NORAH, DAUGHTER OF ELIOT LONG, ESQ.

J. J. SHANNON. A.R.A.



61 x 48

LINCOLN CATHEDRAL, FROM THE CASTLE HILL.

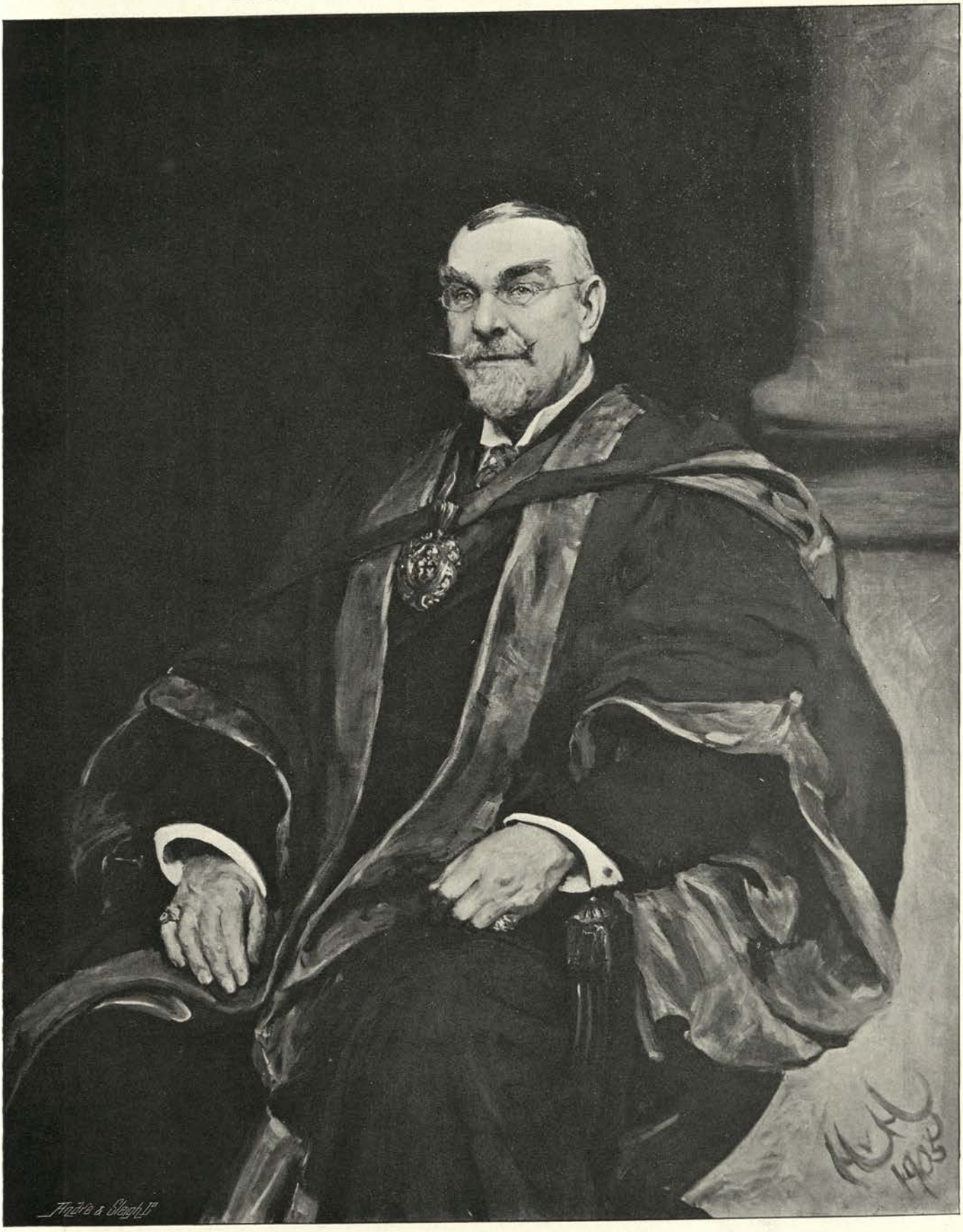
W. LOGSDAIL.

3 Ft. 9 In. High

THE FINE ARTS (*Bronze*).

(*One of a Series of Panels for the Pedestal of the Queen Victoria Memorial, Wellington, New Zealand.*)

Alfred Drury, A.R.A.

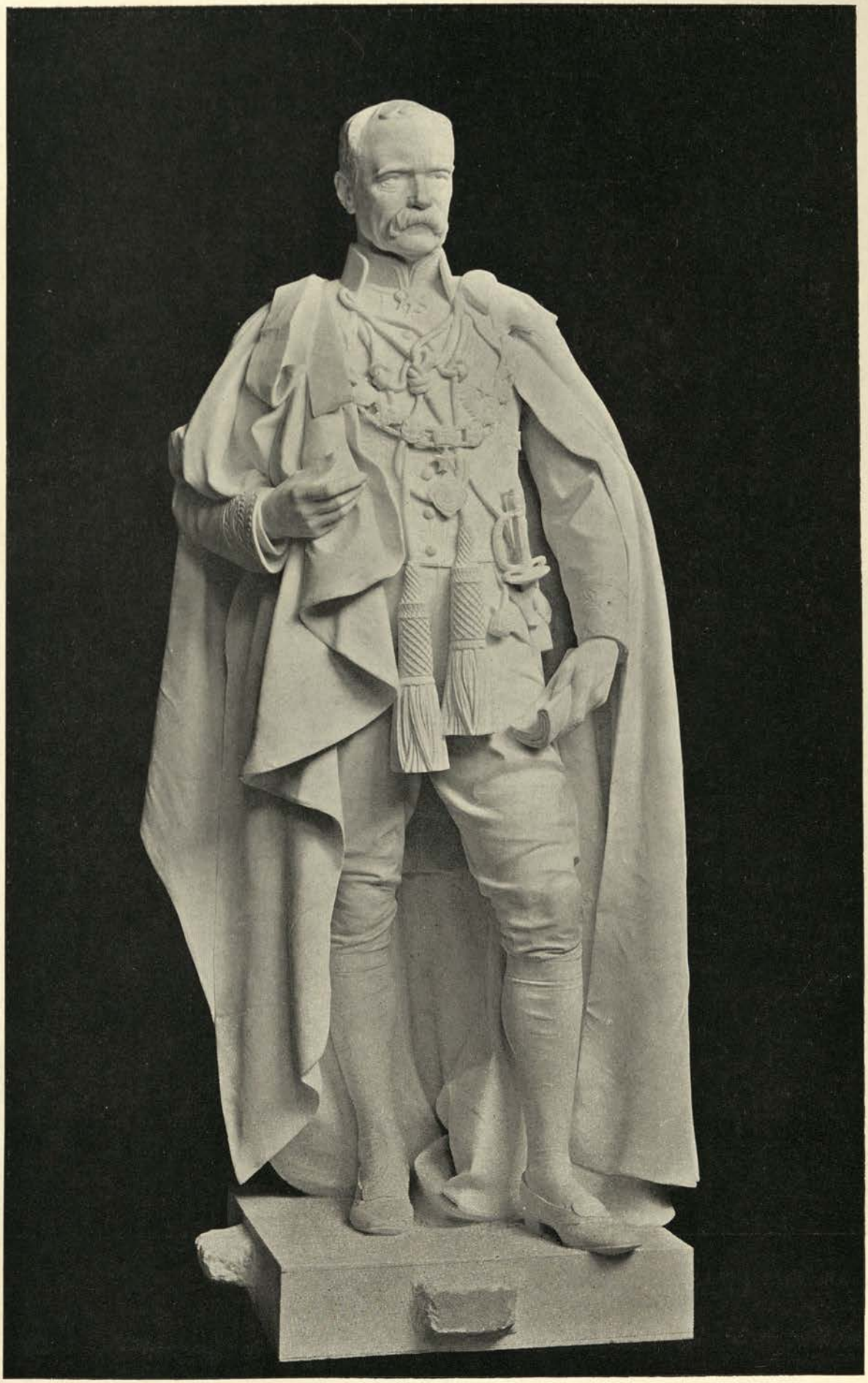


56 x 44

SIR ALBERT KAYE ROLLIT, LL.D., M.P.

(Presentation Portrait).

HUBERT VON HERKOMER, R.A.



7 Ft. High

SIR ANTONY MACDONNELL (*Marble*).

George Frampton, R.A., F.S.A.

LIBRARY
OF THE
BOMBAY
BRANCH
OF THE
ROYAL ASIATIC SOCIETY

WHIFFING.

Stanhope A. Forbes, A.R.A.

A CORSICAN UPLAND. 33 x 56

J. L. PICKERING.

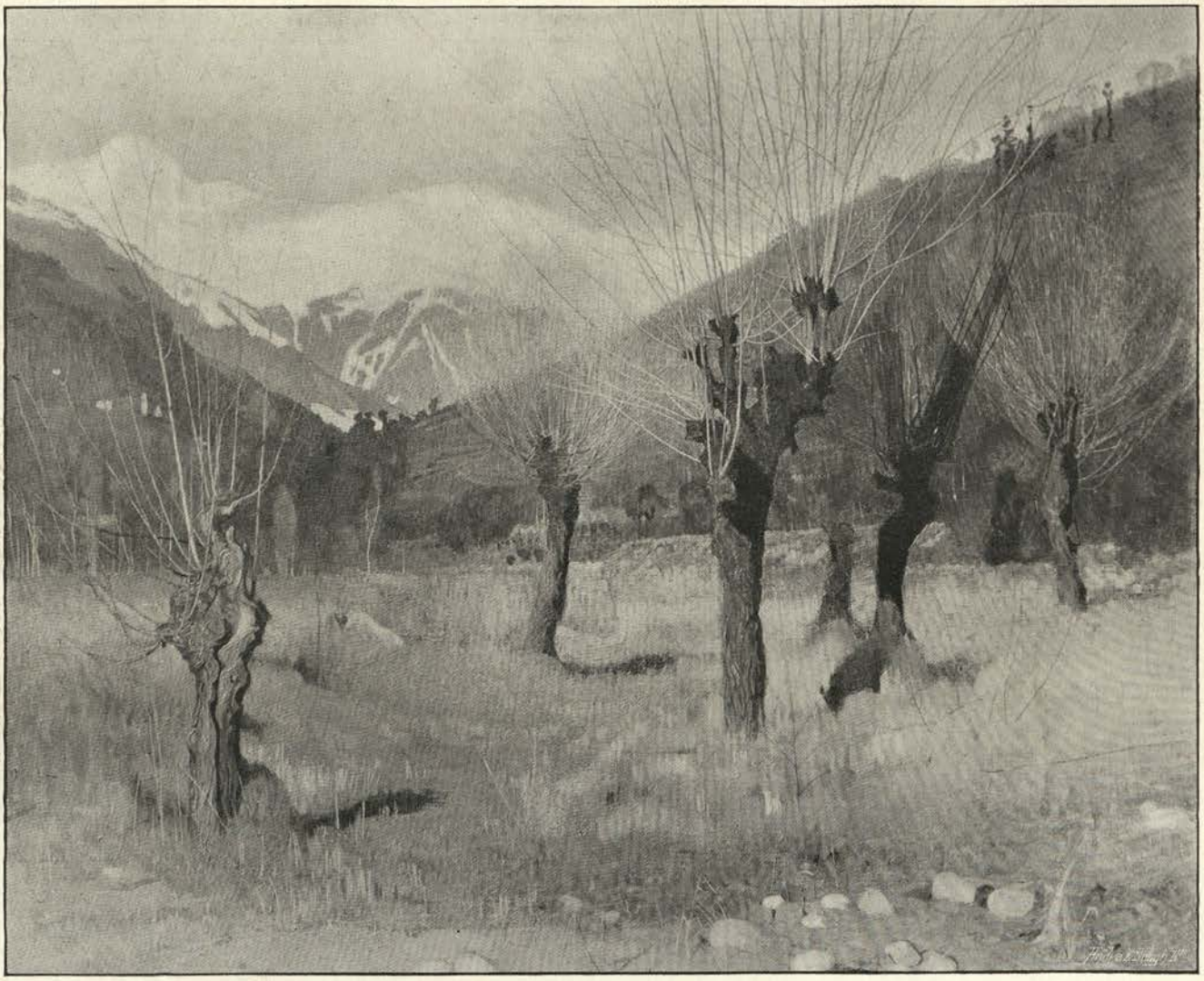
"BY THE SHORES OF OLD ROMANCE." 28 x 36

CATHERINE OULESS.

MEMORIAL TO THE LATE
MARCHIONESS OF LOTHIAN AT BLICKLING.

3 Ft. 8 In. x 6 Ft. 8 In.

Arthur G. Walker.



WINTER WILLOWS: SOUTH TYROL.

26 x 32

Adrian Stokes.

36 x 28

M. H. SPIELMANN, ESQ.

ARTHUR HACKER, A.R.A.

64396

THE AWAKENING.

F. M. TAUSMAN.

6 FT 8 IN. HIGH

"THE SPIRIT OF THE NIGHT."

ALFRED CRURY, A.R.A.

LIFE SIZE

VENUS (*bronze and Marble*).

F. LYON JENKINS.

1 FT. 10 IN. HIGH

HOME ALONG.

STANHOPE A. FORBES, A.R.A.

68 x 72

74 x 152

THE MOUNT OF TEMPTATION.

"Then was Jesus led up of the Spirit into the wilderness to be tempted of the devil."—St. Matt. iv. 1.

HERBERT SCHMALZ.

GENESTA, DAUGHTER OF
CUTHBERT E. HEATH, ESQ
W. R. SYMONDS.

50 x 40

PORTRAIT OF A CHILD.
RALPH PEACOCK.

53 x 30

42 x 54

SUNDOWN.

ARNESBY BROWN, A.R.A.

A CHIP OF THE OLD BLOCK. 27 x 20

JOSEPH CLARK.

THE LATE RT. HON. W. E. H. LECKY. 2 FT. 6 IN. HIGH

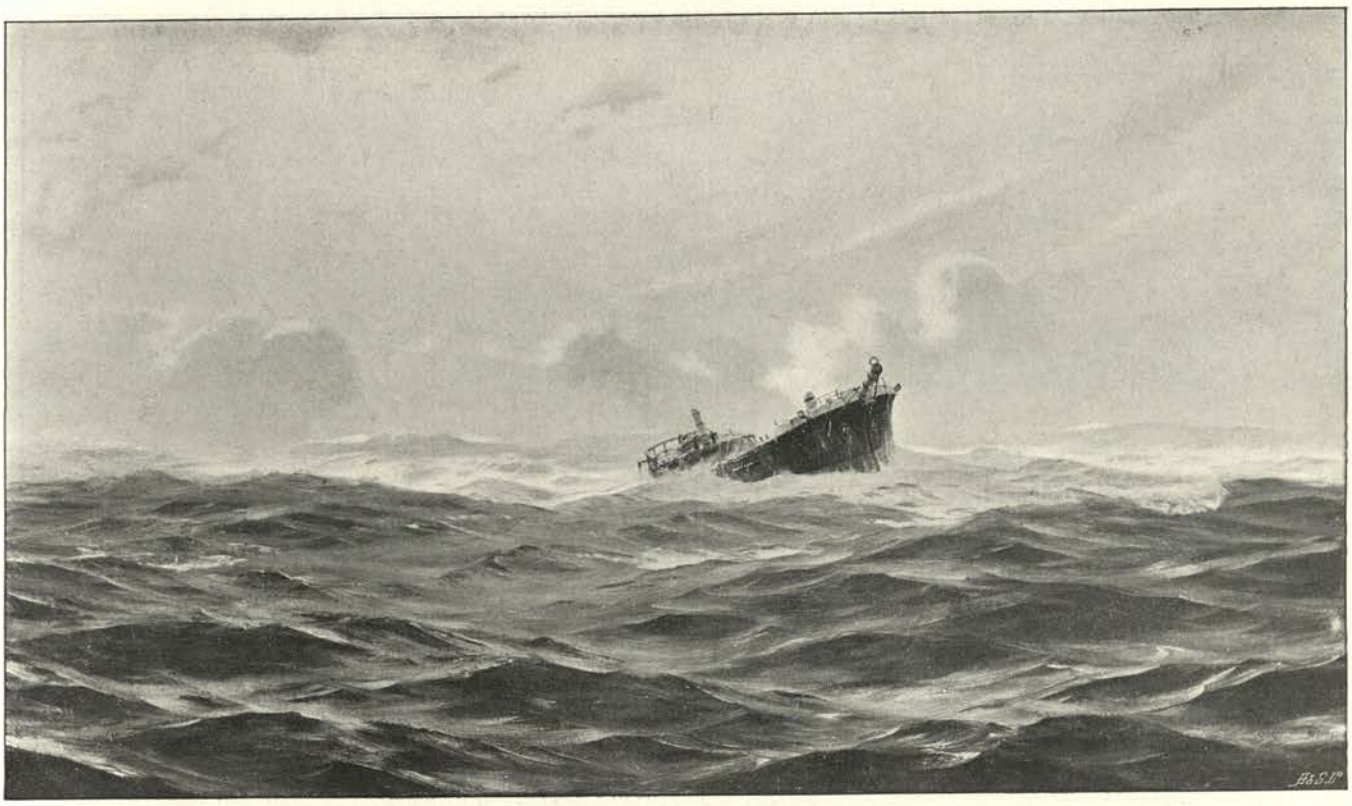
Sketch Model for a bronze statue for Trinity College, Cambridge.

W. GOSCOMBE JOHN, A.R.A.

47 x 32

MOLLY, DAUGHTER OF ARTHUR PEASE, ESQ.

MARY L. WALLER.



42 x 72

THE DERELICT.

THOMAS SOMERSCALES.

26 x 38

AN UNFINISHED SYMPHONY.

C. M. Q. ORCHARDSON.

HAMPSHIRE MEADOWS. 18 x 26

MARK FISHER.

A GREEK DANCER. 16 INCHES HIGH

GILBERT BAYES.

WILLIAM FAIRBANK, ESQ. 2 FT. 6 IN. HIGH

Surgeon to H.M. Household, Windsor.

W. GOSCOMBE JOHN, A.R.A.

50 x 30

GRISELDA.

G. A. STOREY, A.R.A.

COMING DOWN TO THE LOW GROUND.

H. W. B. DAVIS, R.A.

36 x 72

A SYLVAN BATHER. 58 x 22

HAROLD SPEED.

THE WOODCUTTER'S LITTLE DAUGHTER. 42 x 32

ELIZABETH FORBES.

THE LADY OF SHALLOT
AND DOWN THE RIVER'S DIM EXPANSE
LIKE SOME BOLD SEER IN A TRANCE
SEEING ALL HIS OWN MISCHANCE
WITH A GLASSY COUNTENANCE
DID SHE LOOK TO CAMELOT

THE LADY OF SHALOTT (*Tempera*). 38 x 12

SIDNEY H. METEYARD.

45 x 66

SISTERS.

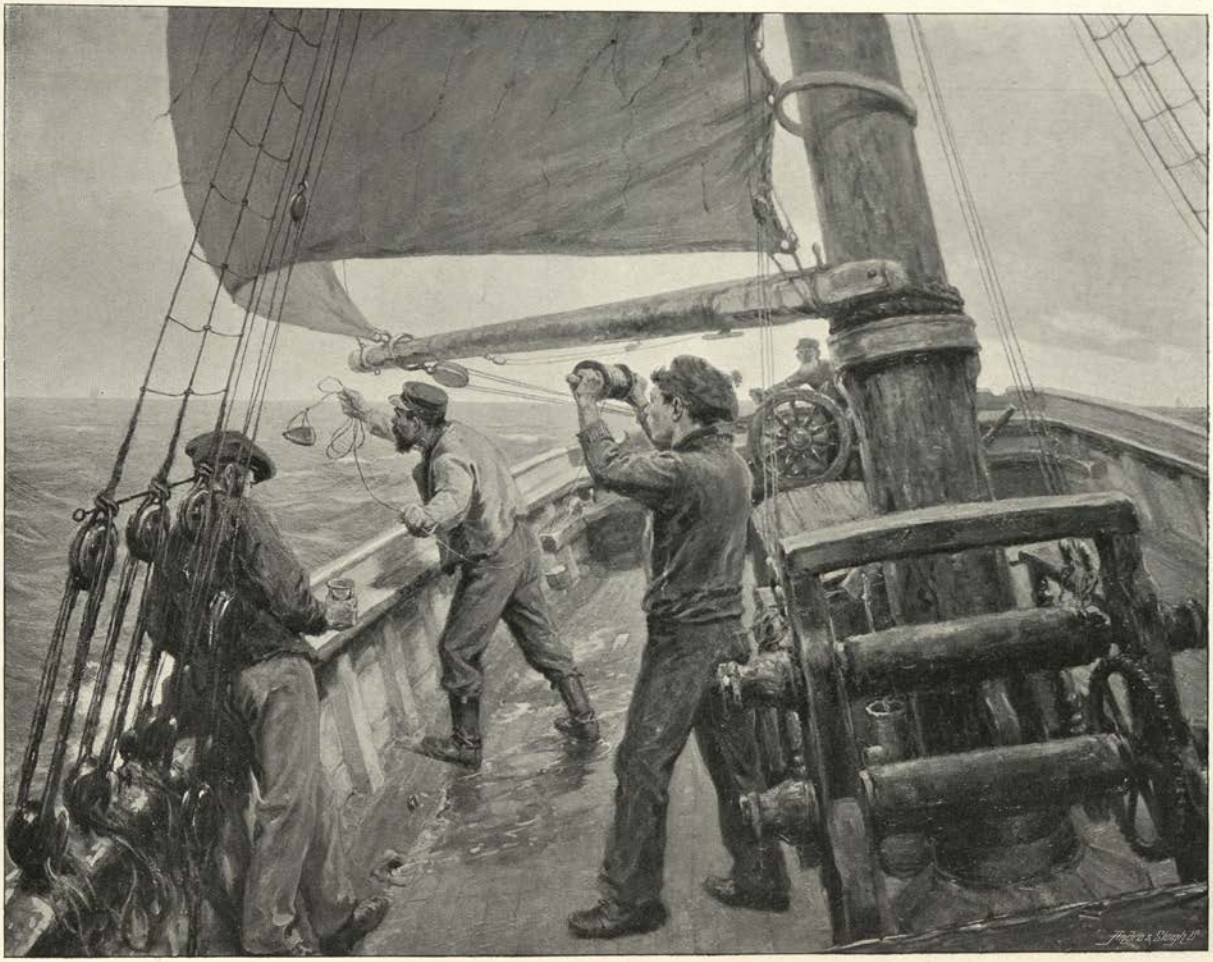
A. CHEVALLIER TAYLER.

PORTRAIT OF A NAVAL OFFICER. 58 x 38

H. de T. Glazebrook.

LADY BLOIS. 30 x 25

J. Seymour Lucas, R.A



HEAVING THE LOG.

RALPH HEDLEY.

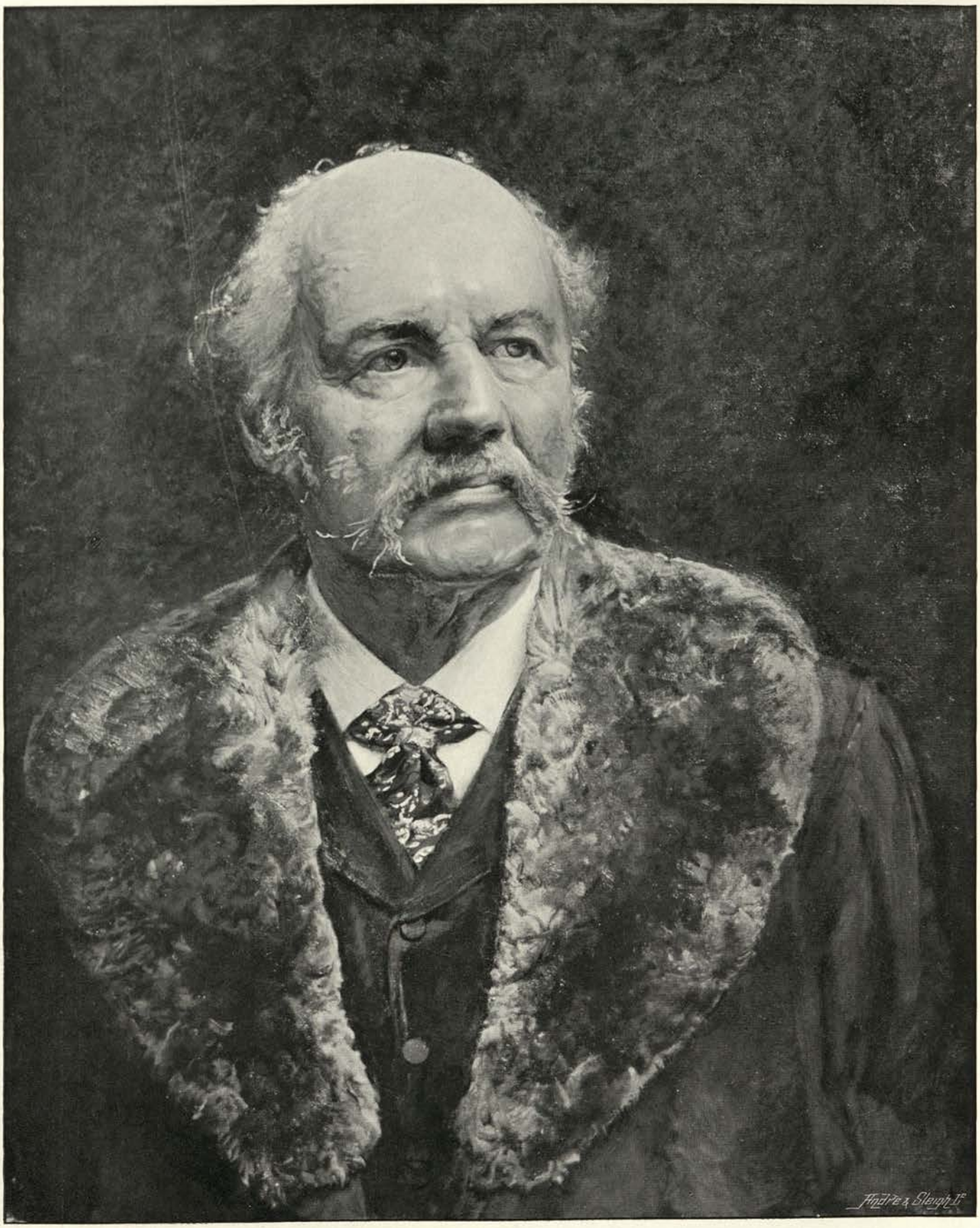
40 x 50

MRS. H. G. MAINWARING. 50 x 40

G. A. Storey, A.R.A.

ALFRED F. BIRD, ESQ. 50 x 40

J. Seymour Lucas, R.A.



H. A. SIMONDS, ESQ.

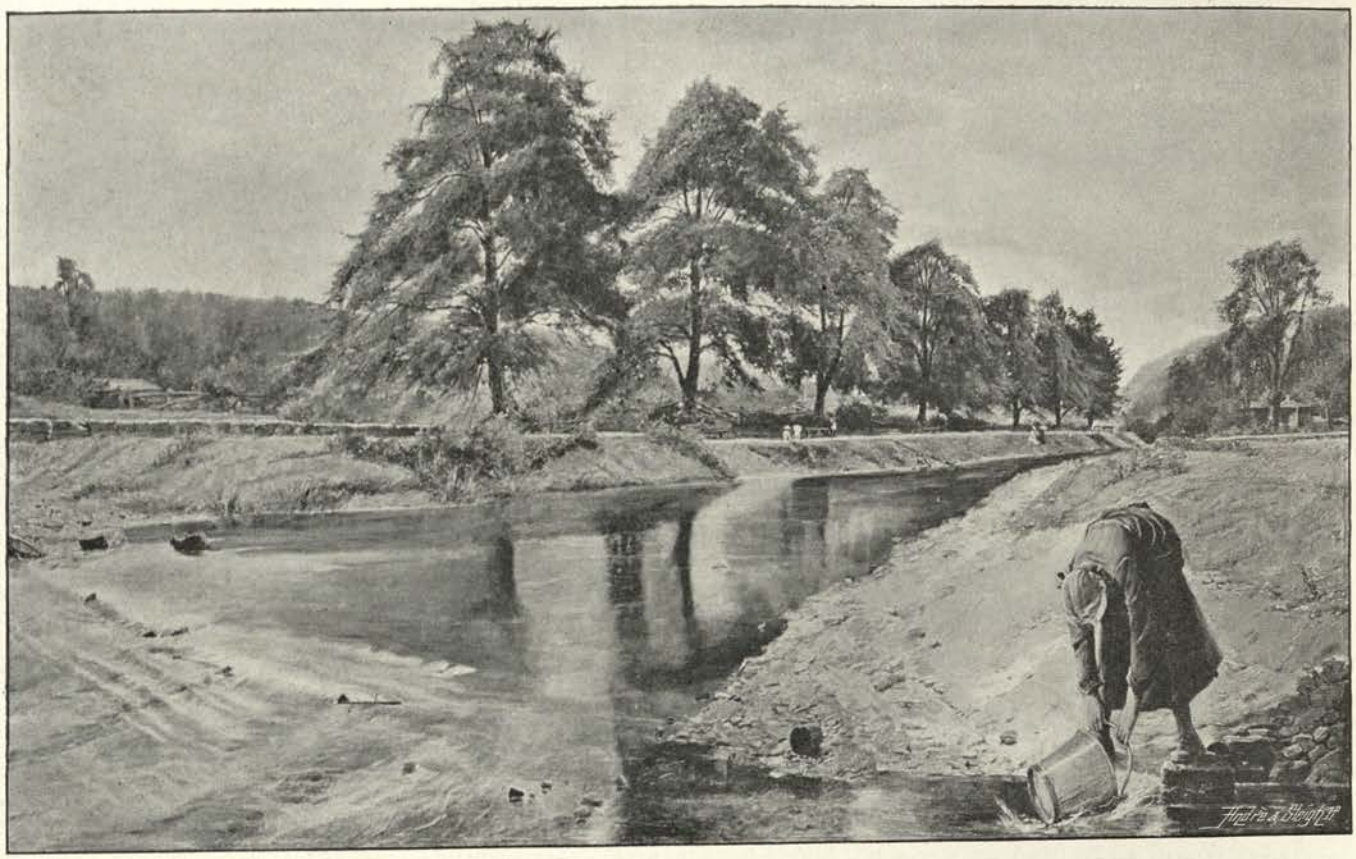
E. J. GREGORY, R.A.

THE DEAD NEUK POOL. 45 x 75

C. E. JOHNSON, R.I.

THE DOSS HOUSE. 66 x 74

TOM MOSTYN.



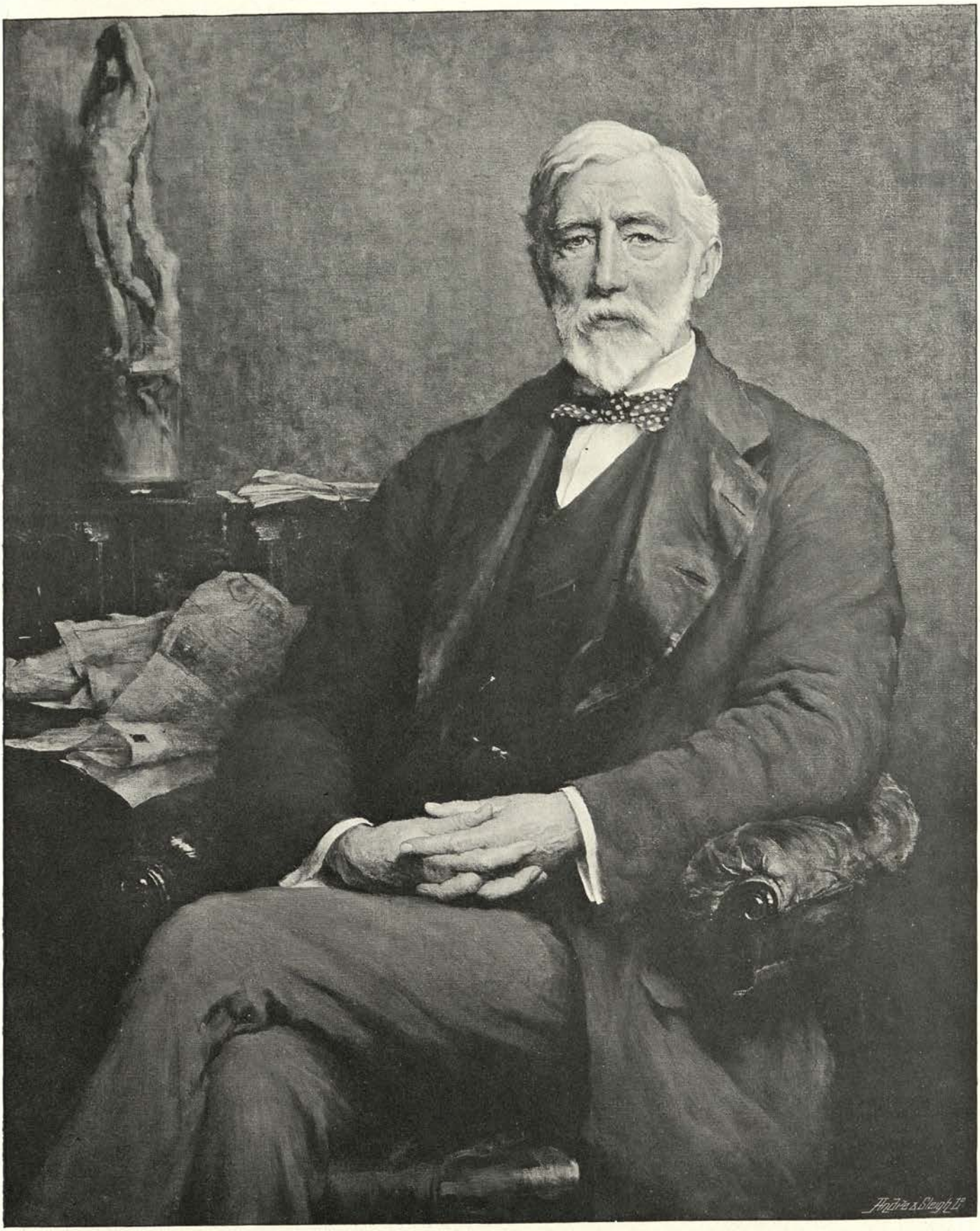
THE SEVEN SISTERS, VALE OF ELWY, N. WALES. 41 x 66

EYRE CROWE, A.R.A.

THE GOOD SAMARITAN. 40 x 54

"Inasmuch as ye have done it unto one of the least of these My brethren, ye have done it unto Me."

J. DOYLE PENROSE.



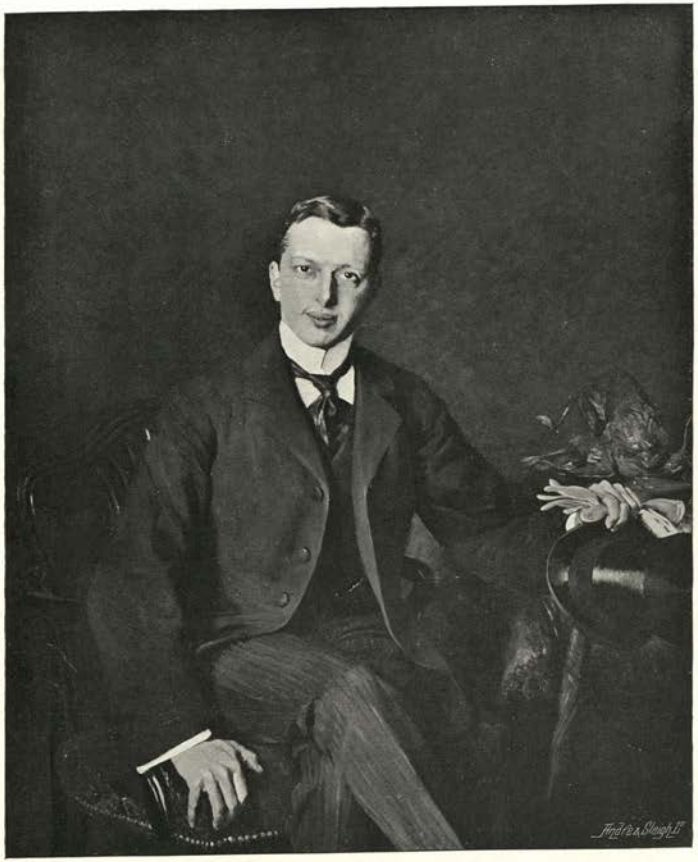
50 x 40

PETER REID, ESQ.

W. W. OULESS, R.A.

A WINTER'S EVE.

JOSEPH FARQUHARSON, A.R.A.



54 x 44

GEORGE HENRY HEILBUTH, ESQ.

JOHN H. F. BACON, A.R.A.

30 x 20

CHELSEA PENSIONERS AT HOME.

G. P. JACOMB-HOOD.

48 x 66

THE BANKS OF THE AVON.

ALGERNON TALMAGE

88 x 48

MISS MAUD RECKETT.

RICHARD JACK.

21 x 17

PEGGY.

H. S. TUKE, A.R.A.

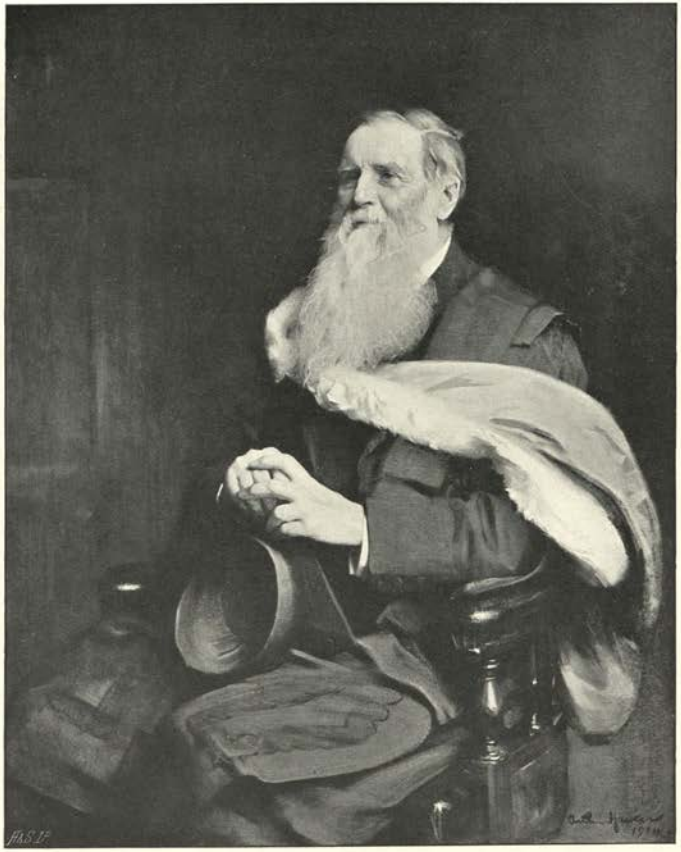
30 x 45

A CONGREGATION OF CROWNED CRANES.

SIR HARRY H. JOHNSTON.

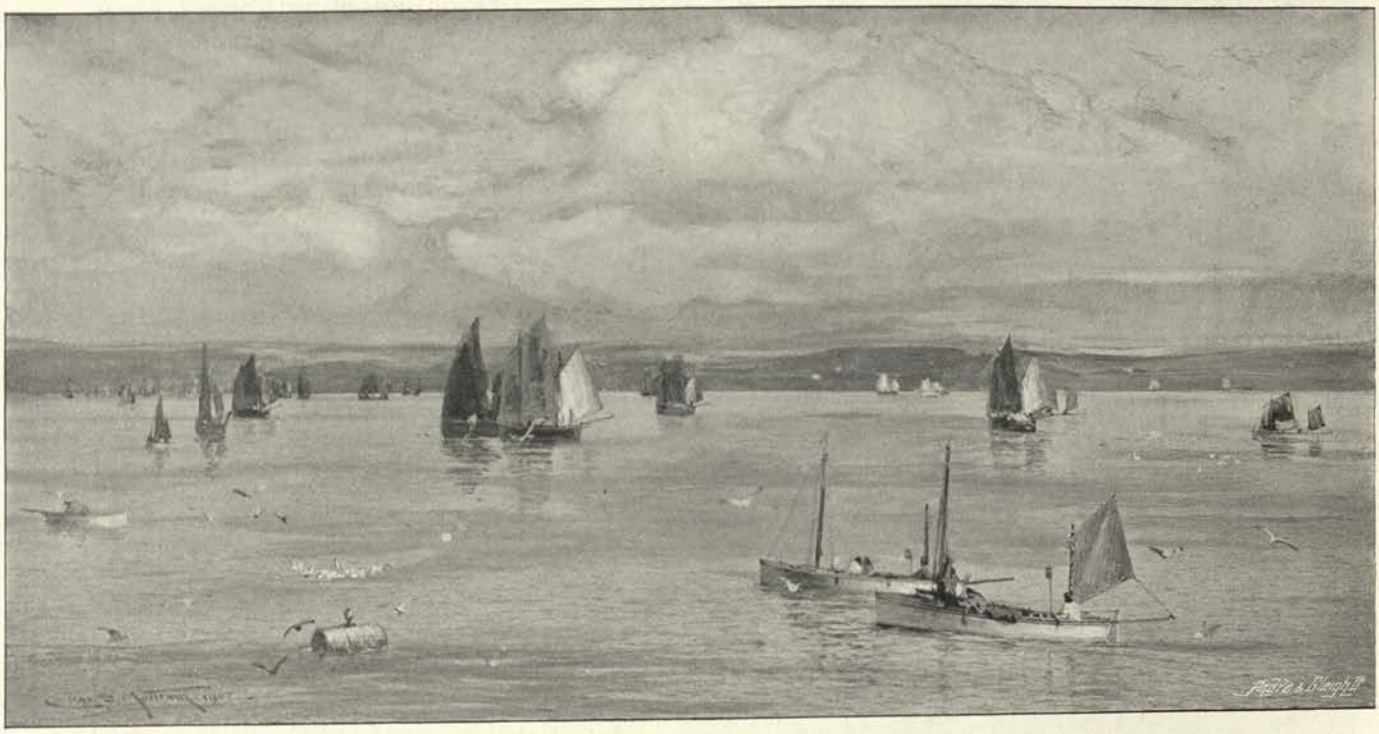
LA REINE CLOTILDE. 40 x 20

T. C. Gotch.



J. S. PHILLPOTTS, ESQ., M.A., B.C.L. 50 x 40

Arthur Hacker, A.R.A.



20 x 36

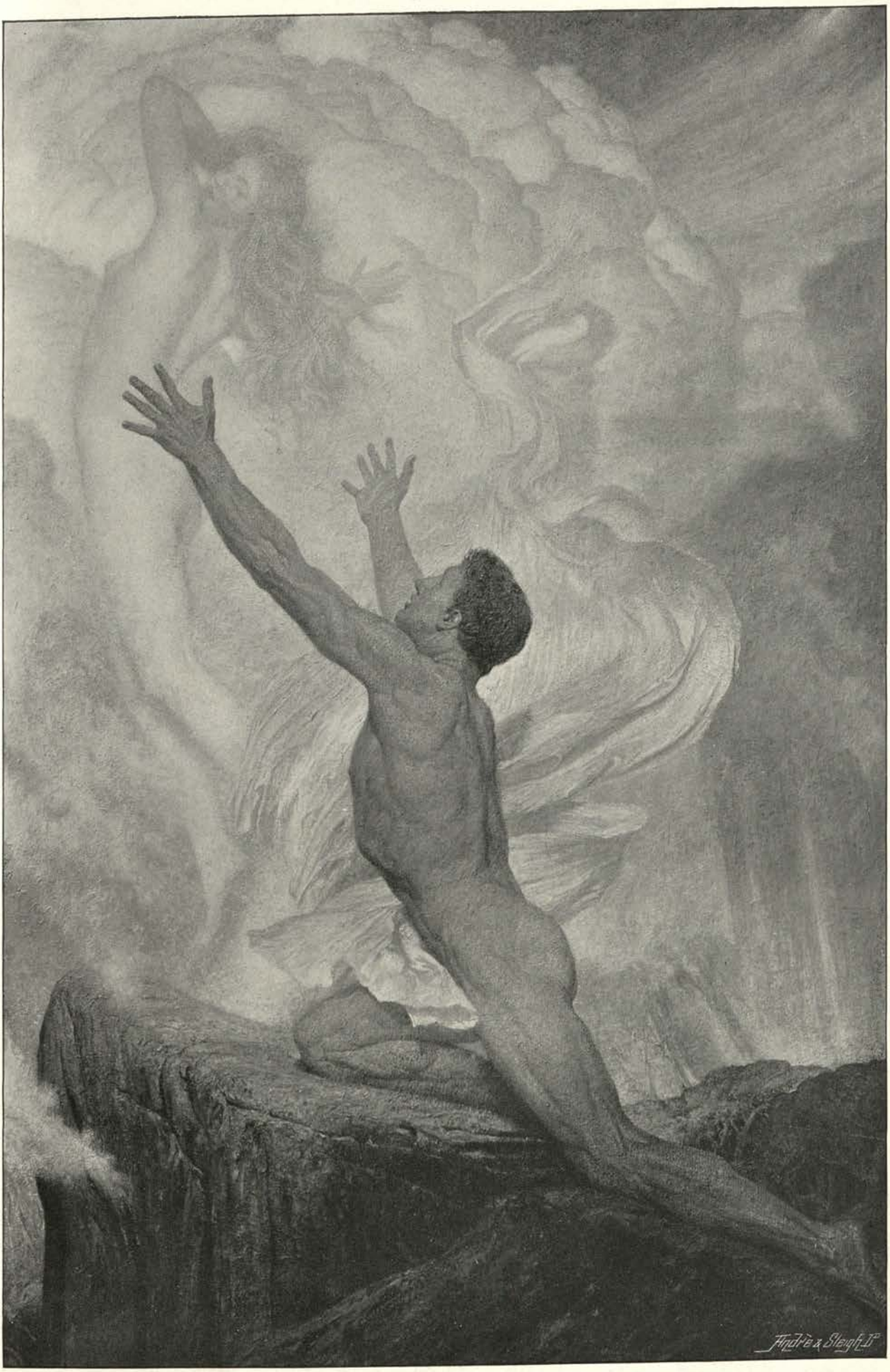
ST. IVES BAY IN DECEMBER (*Water Colour*).

C. S. MOTTRAM.

EARLY MORNING IN THE COTSWOLDS.

48 x 60

ALFRED EAST, A.R.A.



90 x 58

THE IDEAL.

"The passion that left the ground to lose itself in the sky."—Browning.

FRANK DICKSEE, R.A.

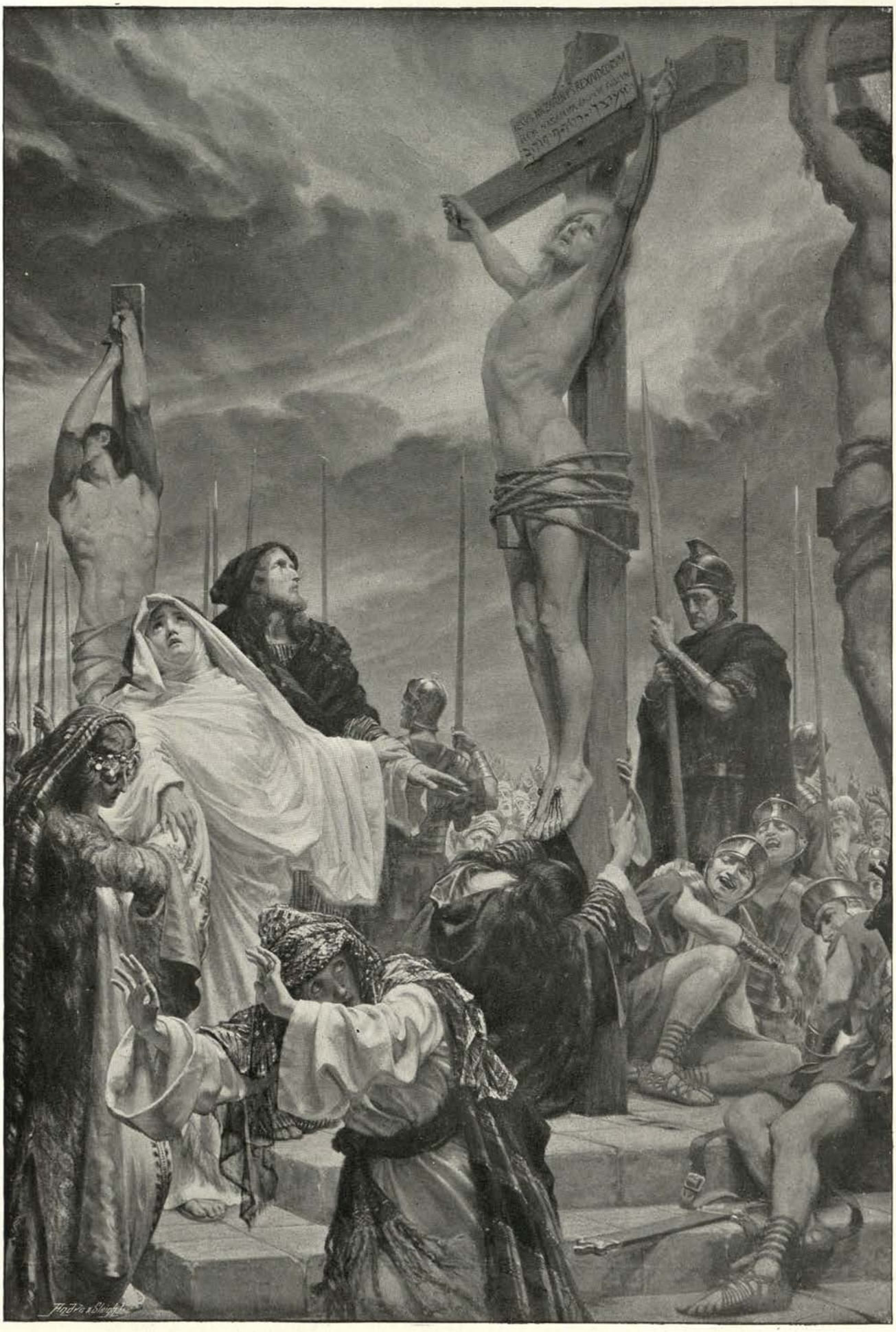
I

THIRSTY CALVES. 32 x 51

FRED MORGAN.

THE PICK OF THE FLOCK. 50 x 66

WRIGHT BARKER.



126 x 86

HE EMPTIED HIMSELF OF HIS GLORY.

SIGISMUND GOETZE

50 x 72

THE BRIMMING RIVER: THE ARUN AT HOUGHTON.

R. Vicat Cole.

94 x 54

MRS. RODOCANACHI.

S. Melton Fisher.

50 x 40

HENRY VAN DEN BERGH, ESQ.

Solomon J. Solomon, A.R.A.

"AH! LOVE TO SPEAK WAS IMPOTENT,
TILL MUSIC DID A TONGUE CONFER."—*Coventry Patmore.*

CHARLES E. MARSHALL

26 x 32

6 FT. 6 IN. HIGH

MATERNITY.

(Part of a Memorial to the late Queen Victoria for Nottingham.)

ALBERT TOFT.

30 x 26

A MUSIC LESSON.

JAMES SANT, R.A.

99 x 66

SIR ALFRED GELDER.

JOHN H. F. BACON, A.R.A.

LIBRARY
OF THE
BOMBAY
BRANCH
OF THE
ROYAL ASIATIC SOCIETY

LOCH KATRINE AND ELLEN'S ISLE.

J. MacWhirter, R.A.

ROYAL ACADEMY PICTURES, 1905.

PART IV.

42 x 39

MILLING CIDER APPLES.

H. H. LA THANGUE, A.R.A.

[Copyright is in every case strictly reserved.]

60 x 50

THE MORNING OF SEDGEMOOR.

EDGAR BUNDY, R.I.

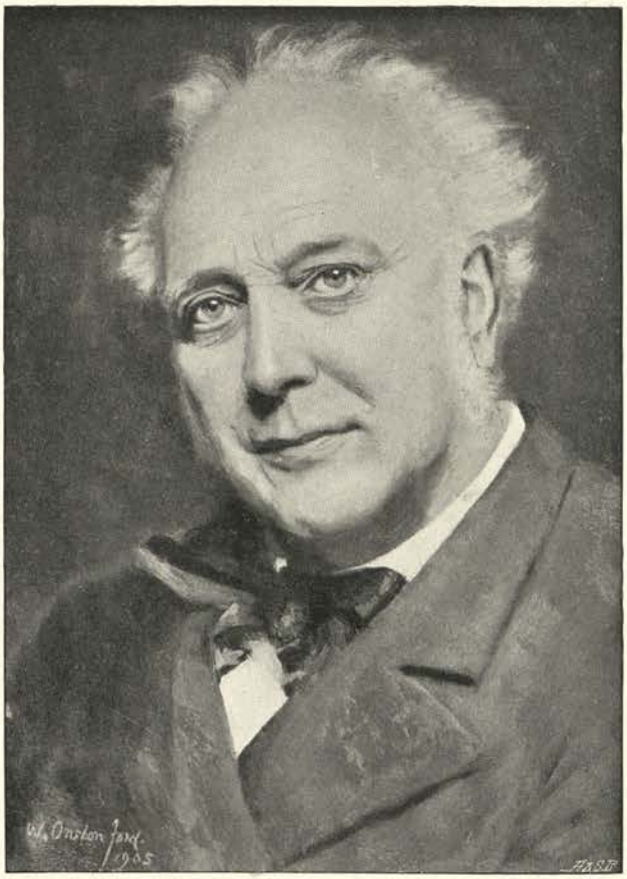
(Purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest.)

THE SAXON SHORE FROM THANET, NEAR THE LANDING PLACE OF ST. AUGUSTINE. 44 x 66

YEEND KING, V.P.R.I.

SEYMOUR HICKS, ESQ. LIFE SIZE

ALBERT TOFT.



THE REV. STOPFORD A. BROOKE.

W. ONSLOW FORD.

36 x 48

A YOUNG CELT, ISLE OF SKYE.

J. MACWHIRTER, R.A.

A FLAW.

EDWARD S. SWINSON.

43 x 33

SIR JOHN THORNYCROFT.

ARTHUR T. NOWELL.

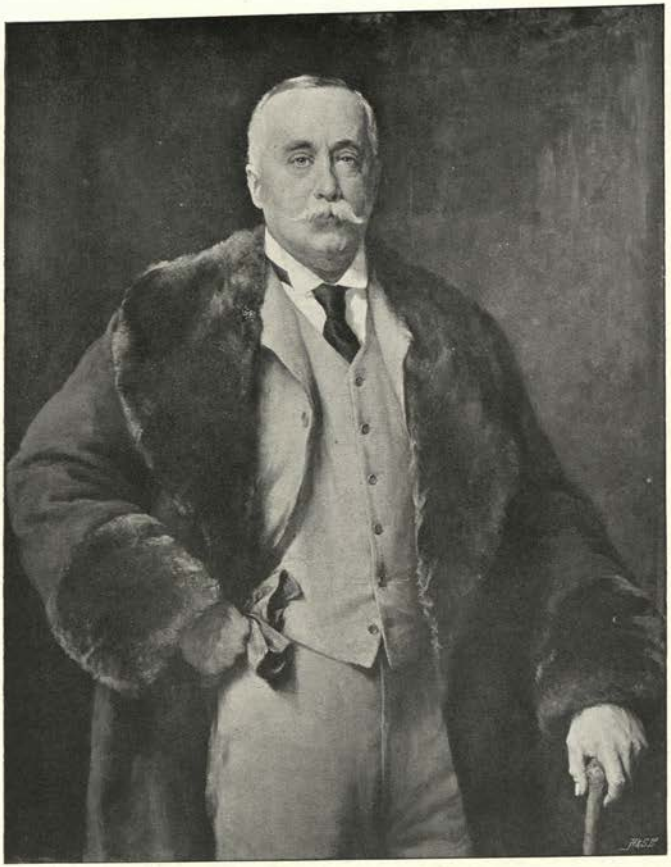
50 x 40

24 x 30

THE SHEPHERD.

EDWARD STOTT.

(By Permission of Messrs. Thomas Agnew & Sons.)



44 x 34

SIR JOHN KELK, BART.

W. W. Ouless, R.A.

50 x 30

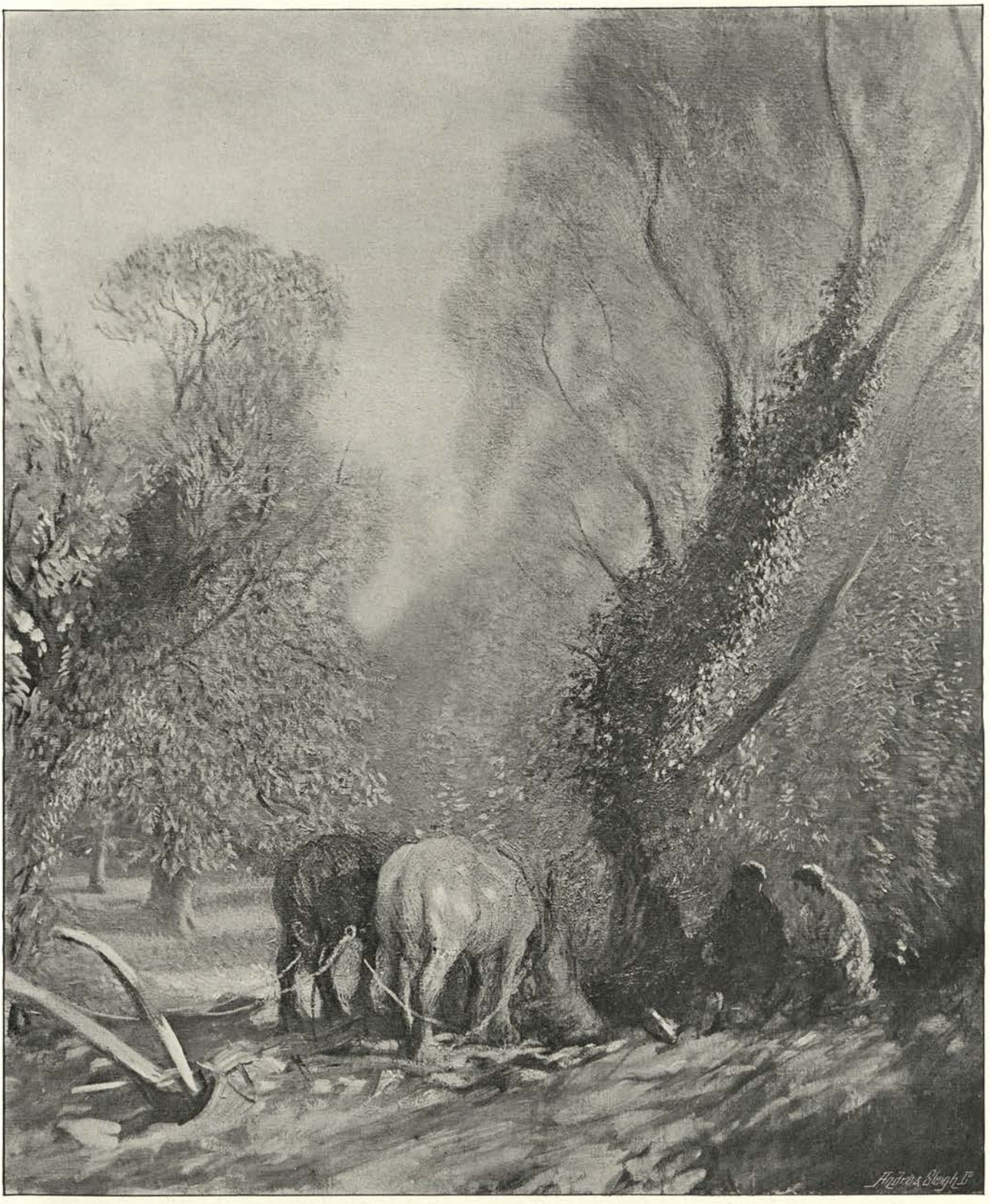
VANITY.

Harry E. J. Browne.

50 x 40

SIR W. VERNON HARCOURT.

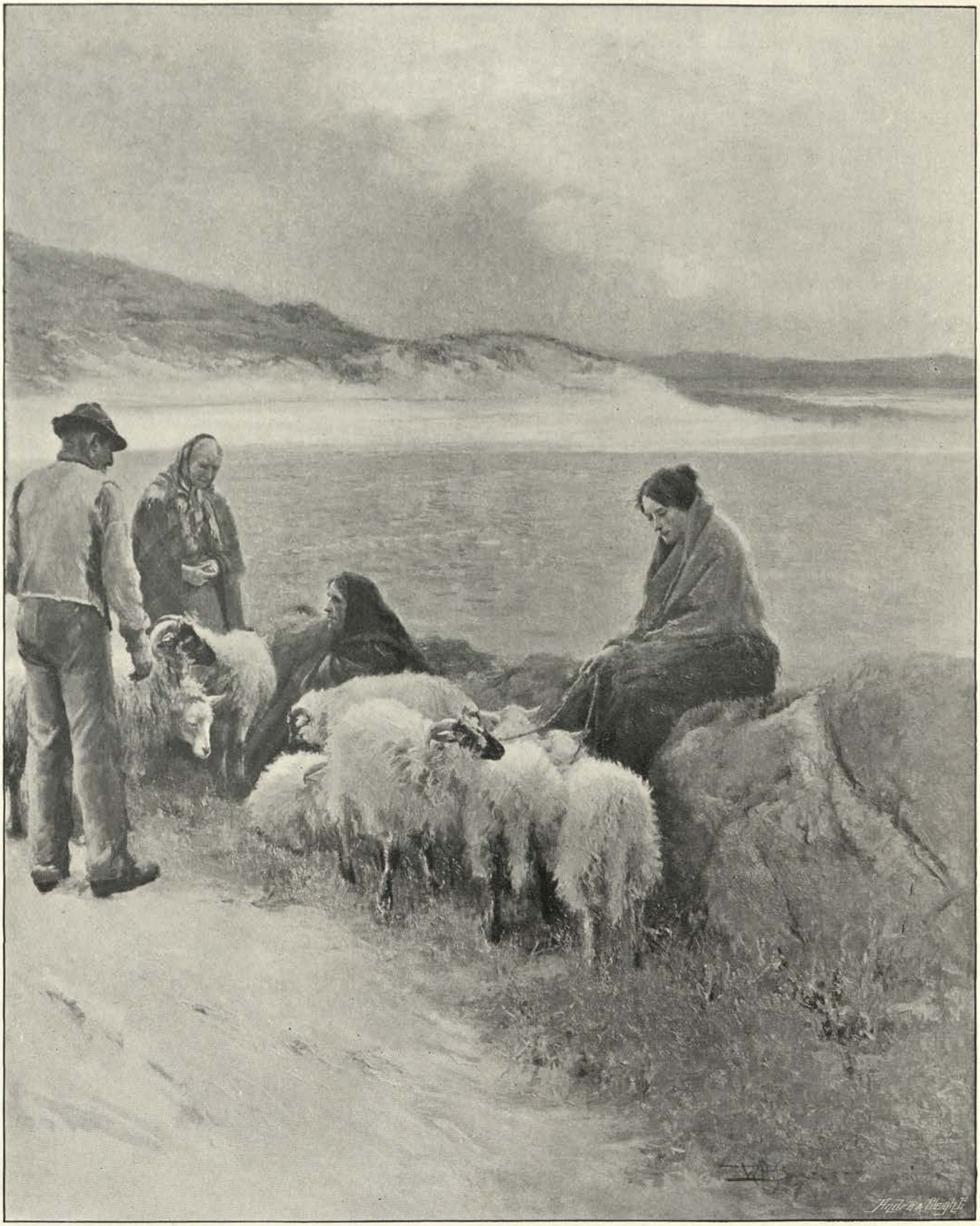
A. S. Cope, A.R.A.



48 x 40

THE PLOUGHMAN'S BREAKFAST; NOVEMBER.

GEORGE CLAUSEN, A.R.A.



52 x 42

WAITING FOR THE ISLAND BOAT: Co. DONEGAL.

W. H. BARTLETT.

THE MITHERLESS BAIRN

HENRY HENSHALL, R.W.S.

24 x 36

MRS. SPENCER-WILKINSON.

EYRE CROWE, A.R.A.

50 x 40

INSPIRATION.

ELIAB G. EARTHROWL.

LIFE SIZE

18 x 66

THE GALLOPERS.

GILBERT BAYES.

52 x 186

EASTER MORN *(St. Matt. xxviii. 9).*

HERBERT A. OLIVIER.

ENDYMION.

A. Bertram Pegram.

6 Ft. 6 In. High

THE VILLAGE SMITHY

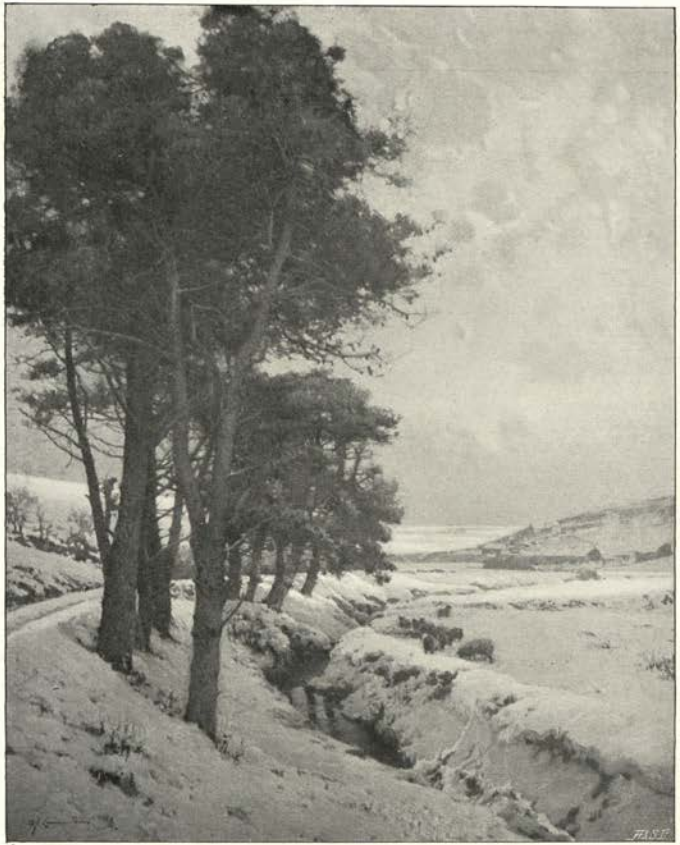
W. B. Fortescue.

36 x 28

A SCATTERED HARVEST.

ARTHUR J. BLACK.

45 X 81



45 x 35

DECEMBER.

S. J. LAMORNA BIRCH.

24 x 20

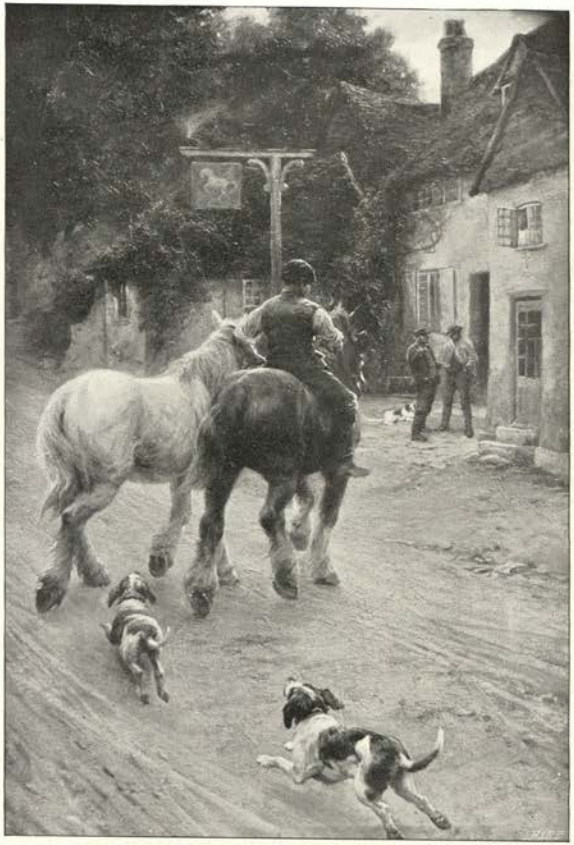
F. ELLIOTT, ESQ.

JAMES SANT, R.A.

THE RIVER MEADOW.

DAVID MURRAY, R.A.

48 x 72



42 x 27

THE WHITE HORSE.

G. Hillyard Swinstead. R.B.A.

24 x 20

ISABEL, DAUGHTER OF GEORGE W. AGNEW, ESQ.

Frank Dicksee, R.A.

56 x 44

THE GARDEN OF SLEEP

CLAUDE HAYES, R.I.

"DIXISTI."

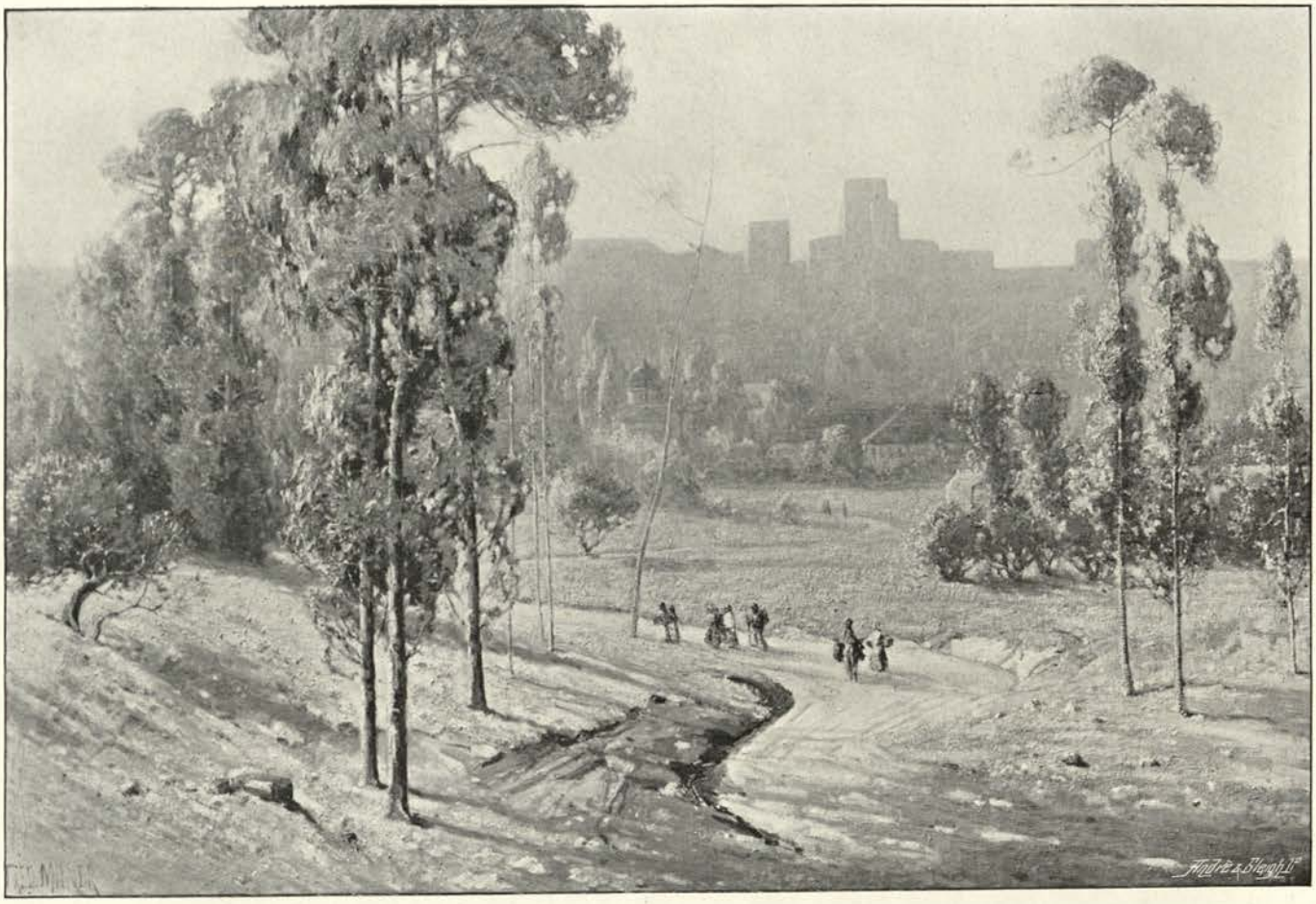
OSWALD MOSER.

45 x 98

WAKING DAY, LONDON.

WALTER DONNE.

70 x 76



JANUARY IN PORTUGAL. 48 x 72

FRED MILNER.

JOYOUS SPRING. 36 x 55

C. HAIGH-WOOD.

(By Permission of Messrs. Raphael Tuck and Sons, the owners of the Copyright and the Publishers of the Large Plate.)

50 x 40

THE LADY HILLINGDON.

FRANK DICKSEE, R.A.

108 x 58

HIS MAJESTY THE KING.

Painted for Belfast.

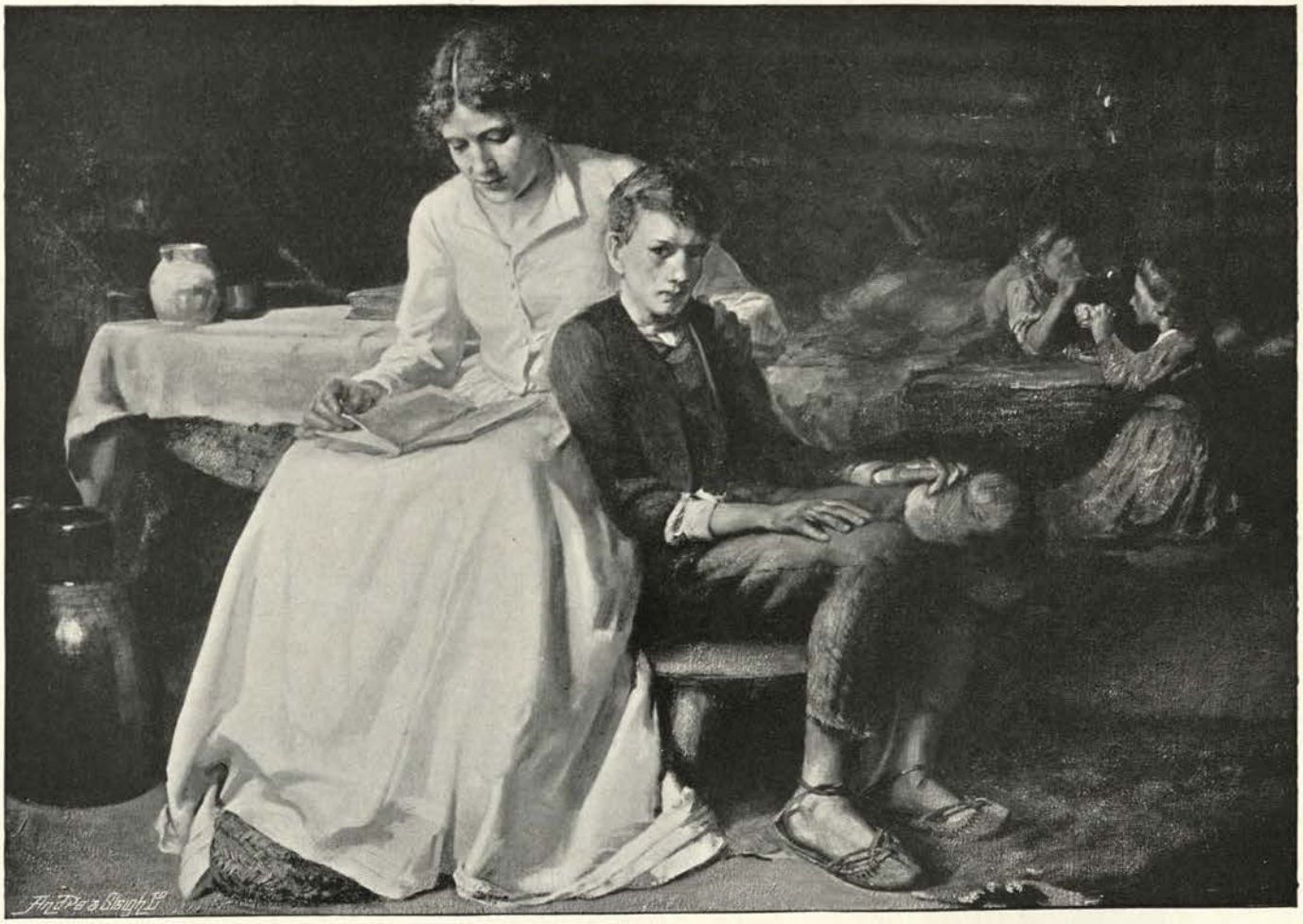
HAROLD SPEED.

HIS OWN POEMS.

"He, with kind intent,
One hot summer day
Aloud to them did read,
Poems of his own invent."

JOHN H. F. BACON, A.R.A.

25 x 30



BOYHOOD OF ABRAHAM LINCOLN. 30 x 50

"What they did I too may do."

HARRY WATSON.

MISS ETHEL K. CASSON. 24 x 20

ROWLAND HOLYOAKE.

PRO PATRIA (*Bronze*). 30 INCHES HIGH

JOHN CASSIDY.

CHESS. 5 x 9

(By Permission of H. Roberts, Esq.)

L. CAMPBELL TAYLOR.

RISING MOON, ST. IVES BAY. 46 x 60

JULIUS OLSSON.

33 x 30

UNA AND THE RED CROSS KNIGHT.

(By Permission of H. Roberts, Esq.)

L. CAMPBELL TAYLOR.

COMRADES. 24 x 36

FLORA M. REID.

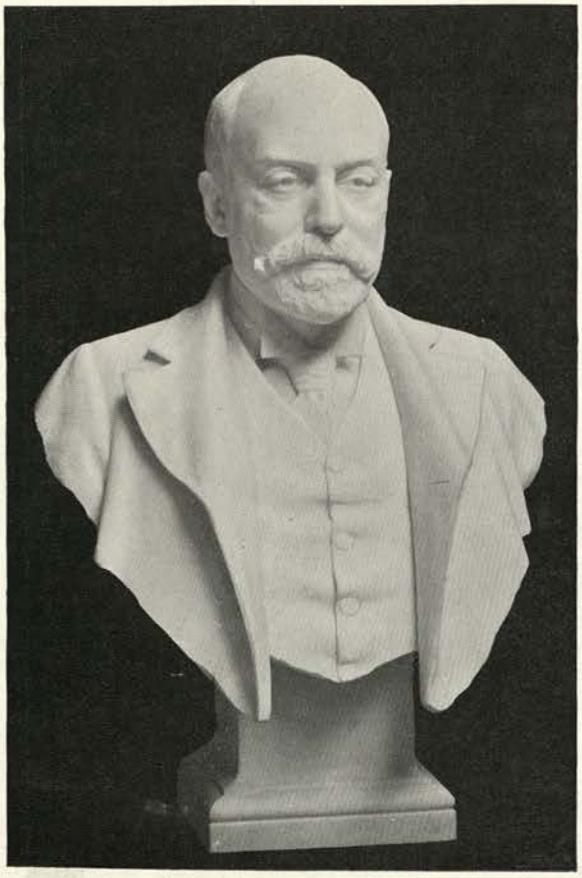
A STORM ON THE CORNISH COAST. 56 x 72

HON. DUFF TOLLEMACHE.

"OUT INTO THE WEST AS THE SUN WENT DOWN."

TERRICK WILLIAMS.

60 x 90



GEORGE MOSENTHAL, ESQ. (*Marble*).

GEORGE FRAMPTON, R.A., F.S.A.

2 FT. 6 IN. HIGH

THE WHISPER.

T. TYRRELL.

1 FT. 8 IN. HIGH

LADY HAMILTON'S LAST SITTING TO GEORGE ROMNEY. 38 x 49

FRED ROE.

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
ADAMS, J. CLAYTON	The Land of the Heather	798	60
ALLAN, ROBERT W., R.W.S.	Home and Shelter	144	87
AUMONIER, J., R.I.	The Black Mountains	198	20
BACON, JOHN H. F., A.R.A.	Maud, Daughter of Col. Temple	660	46
" " " "	Ivy and Jamie, Children of C. W. Bartholomew, Esq.	327	75
" " " "	George Henry Heilbuth, Esq.	540	123
" " " "	Sir Alfred Gelder	534	136
" " " "	His Own Poems	64	163
BARKER, WRIGHT	The Pick of the Flock	275	130
BARRATT, REGINALD	The Abbey, Middelburg	855	162
BARTLETT, W. H.	Waiting for the Island Boat; County Donegal	414	146
BAYES, GILBERT	Greek Dancer (*Statuette*)	1734	110
" "	The Gallopers	1768	148
BIRCH, S. J. LAMORNA	December	702	151
BLACK, ARTHUR J.	A Scattered Harvest	516	150
BRAMLEY, FRANK, A.R.A.	Grasmere Rushbearing	492	97
BREAKSPEARE, W. A.	"The King!"	294	36
BROWN, ARNESBY, A.R.A.	The Harbour	179	38
" " "	The By-Way	100	44
" " "	Sundown	18	106
BROWN, MIA ARNESBY	Sisters	589	172
BROWN, MORTIMER	A Blind Beggar of Jerusalem (*Statuette*)	1755	159
BROWNE, HARRY E. J.	Vanity	323	143
BUCKLAND, ARTHUR H.	Piping Spring	571	159
BUNDY, EDGAR, R.I.	The Morning of Sedgemoor	194	138

Artist.	Title of Work.	No. in Catalogue.	Page
CALDERON, W. FRANK	" . . . on the sea-beat coast, Where hardy Thracians tame the savage horse"	784	82
CASSIDY, JOHN	Pro Patria	1723	164
CAUTY, HORACE H.	"It was a lover and his lass"—*As You Like It*	486	37
CLARK, JOSEPH	A Chip of the Old Block	402	107
CLAUSEN, GEORGE, A.R.A.	The Listener	665	85
" " "	A Morning in June	54	90
" " "	The Ploughman's Breakfast	532	145
COLE, REX VICAT	The Brimming River: the Arun at Houghton	121	132
COLLIER, THE HON. JOHN	Mrs. Laurence Guillemard	373	9
" " "	The Cheat	387	31
COLTON, W. R., A.R.A.	H.H. The Maharajah of Mysore	1819	67
COOKE, ARTHUR C.	Une Mésalliance	55	43
COPE, A. S., A.R.A.	H.I.M. The German Emperor	241	68
" " "	The late Rt. Hon. Sir William V. Harcourt	143	144
COWPER, FRANK C., A.R.W.S.	St. Agnes in Prison receiving from Heaven the "Shining White Garment"	636	23
CRAFT, PERCY R.	Love Reigns Everywhere	3	71
CROWE, EYRE, A.R.A.	The Seven Sisters: Vale of Elwy, N. Wales	140	120
" " "	Mrs. Spencer-Wilkinson	735	147
DA COSTA, JOHN	Pierette	763	55
DAVIS, H. W. B., R.A.	The Farm Gate	50	40
" " "	The Fields in May	84	52
" " "	Glen Docherty	283	83
" " "	Coming Down to the Low Ground	161	112
DICKSEE, FRANK, R.A.	The Ideal: "The passion that left the ground to lose itself in the sky"—*Browning*	15	129
" " "	Isabel, Daughter of George W. Agnew, Esq.	28	153
" " "	The Lady Hillingdon	158	157
DOLLMAN, J. C., R.I.	Harvest	236	53
DONNE, WALTER	Waking Day, London	305	155
DRAPER, HERBERT	Ariadne deserted by Theseus	260	12
DRURY, ALFRED, A.R.A.	Study for St. George	1807	67
" " "	Fine Arts	1725	194
" " "	The Spirit of Night	1776	102
EARTHROWL, E. G.	Inspiration	1736	147
EAST, ALFRED, A.R.A.	Dance and Provençal Song	148	64
" " "	In the Thames Valley	108	85
" " "	Early Morning in the Cotswolds	334	128
" " "	Autumn in the Valley of the Ouse	741	160
FARQUHARSON, JOSEPH, A.R.A.	"Now came still evening on"	431	32
" " "	Evening on Loch Duich	728	74
" " "	A Winter's Eve	22	122
FISHER, HORACE	Rest and Gossip by the Way	231	27
FISHER, MARK	In the Orchard	828	84
" "	Hampshire Meadows	189	110
FISHER, S. MELTON	The Prelude	266	51
" "	Mrs. Rodocanachi	151	133
FORBES, ELIZABETH	The Woodcutter's Little Daughter	709	113
FORBES, STANHOPE A., A.R.A.	The Woodman	35	63
" " "	Whiffing	727	*To face p.* 97
" " "	Home Along	535	103
FORD, W. ONSLOW	The Rev. Stopford A. Brooke	502	139
FORTESCUE, W. B.	The Village Smithy	74	149
FRAMPTON, GEORGE, R.A., F.S.A.	"The true queen is on her throne, when her realm is on her lap"	1822	39
" " "	Patrick James Foley, Esq. (*Marble Bust*)	1778	59
" " "	The Rt. Hon Sir Antony MacDonnell, G.C.S.I., K.C.V.O.	1826	96
" " "	George Mosenthal, Esq. (*Marble Bust*)	1783	168
GLAZEBROOK, HUGH DE T.	Portrait of a Naval Officer	229	115
GOETZE, SIGISMUND	He Emptied Himself of His Glory	213	131
GOODMAN, R. G.	The Golden Shore	538	159
GOTCH, T. C.	Hilda and Margaret, Daughters of Professor Poulton, F.R.S.	832	29
" "	La Reine Clotilde	180	127
GREGORY, E. J., R.A.	H. A. Simonds, Esq.	197	118
GRIBBLE, B. F.	On the Road to Trafalgar	281	33
HACKER, ARTHUR, A.R.A.	Daisy, Daughter of T. C. Dewey, Esq.	149	63
" " "	Autumn	317	80
" " "	M. H. Spielmann, Esq.	85	101
" " "	J. S. Phillpotts, Esq., M.A., B.C.L.	11	127
HAIGH-WOOD, C.	Joyous Spring	778	156
HARCOURT, GEORGE	The Painter's Family	755	73
HAYES, CLAUDE, R.I.	The Garden of Sleep	12	154
HEDLEY, RALPH	Heaving the Log	210	116
HENSHALL, HENRY, R.W.S.	"The Mitherless Bairn"	23	147
HERKOMER, HUBERT VON, R.A.	Communal Sitting of the Burghers of Landsberg	358	4
" " " "	His Highness The Duke of Saxe-Meiningen	972	25
" " " "	W. A. Bell, Esq.	302	90
" " " "	Sir Albert Kaye Rollit, LL.D., M.P.	497	95
HOLYOAKE, ROWLAND	Miss Ethel K. Casson	737	164
HUNT, WALTER	Adopted	521	79
HUNTER, J. YOUNG	Celia, Joan, and Mac	449	25
HUNTER, MARY Y.	Blue Fantails	335	34
JACK, RICHARD	Miss Maud Reckett	141	125
JACOMB-HOOD, G. P.	Chelsea Pensioners at Home	153	123
JENKINS, F. LYNN	Venus (*Statuette*)	1728	102
JOHN, W. GOSCOMBE, A.R.A.	A Drummer Boy—Dettingen, 1743	1645	16
" " "	Sir Aston Webb, R.A.	1775	37
" " "	Memorial to the late Marquess of Winchester	1756	88
" " "	The late Rt. Hon. W. E. H. Lecky	1830	107
" " "	William Fairbank, Esq.	1785	110

Artist.	Title of Work.	No. in Catalogue.	Page
JOHNSON, C. E., R.I.	The Dead Neuk Pool	355	119
JOHNSTON, SIR HARRY	A Congregation of Crowned Cranes	754	126
JOY, GEORGE W.	A Dream of Fair Women	165	86
KEMP-WELCH, LUCY E.	Mixed Company at a Race Meeting	455	76
KENNINGTON, T. B.	The Widow	729	11
KING, YEEND, V.P.R.I.	Loiterers	792	28
,, ,, ,,	The Saxon Shore from Thanet, near the Landing Place of St. Augustine	464	139
KNIGHT, JOSEPH, R.I.	Clearing after Rain	496	71
KNOWLES, G. SHERIDAN, R.I.	Under the Greenwood Tree	454	79
LANGLEY, WALTER, R.I.	The Woman's Part	228	41
LA THANGUE, H. H., A.R.A.	A Sussex Orchard	72	15
,, ,, ,,	A Ligurian Mill Race	135	55
,, ,, ,,	Selling Oranges in Liguria	226	89
,, ,, ,,	Milling Cider Apples	680	137
LEADER, B. W., R.A.	The Incoming Tide on the Cornish Coast	485	13
,, ,, ,,	The Evening Hour	427	19
,, ,, ,,	The Silvery Thames	172	*To face p.* 49
,, ,, ,,	Sunshine and Shower on the South Coast	79	56
LEIGHTON, E. BLAIR	A Foundling	114	78
LEMON, ARTHUR	In Tuscany	465	38
LESLIE, G. D., R.A.	Midsummer Morn: Bushey Park	175	66
LLEWELLYN, W.	The Fairy Story	306	47
LOGSDAIL, W.	Lincoln Cathedral, from the Castle Hill	473	93
LOMAX, J. A.	"For he had spoken lightly of a woman's name"	625	24
LOUDAN, MOUAT	The Sundial: "I mark only sunny hours"	163	18
LUCAS, J. SEYMOUR, R.A.	The Interval	5	65
,, ,, ,, ,,	Lady Blois	193	115
,, ,, ,, ,,	Alfred F. Bird, Esq.	19	117
LUCAS, MARIE SEYMOUR	The First Lesson	628	32
LUCCHESI, A. C.	L'Eremita (*Bronze Bust*)	1709	37
MACKENNAL, BERTRAM	Figure of "Glory" for Islington War Memorial	1828	48
MACWHIRTER, J., R.A.	Lake of Como from above Lenno	477	14
,, ,, ,,	A Winter Morning	202	26
,, ,, ,,	Loch Katrine and Ellen's Isle	89	*To face p.* 137
,, ,,	A Young Celt, Isle of Skye	41	140
MARGETSON, W. H.	"The year's at the spring, The day's at the morn"	844	49
MARSHALL, CHARLES E.	"Ah, Love to speak was impotent, Till music did a tongue confer"—*Coventry Patmore*	764	134
MEADE, ARTHUR	Breezy Pastures	386	88
METEYARD, SIDNEY H.	The Lady of Shalott (*Tempera*)	882	113
MILNER, FRED	January in Portugal	426	156
MORGAN, FRED	Thirsty Calves	501	130
MOSER, OSWALD	"Dixisti"	360	155
MOSTYN, TOM	The Doss-house	169	119
MOTTRAM, C. S.	St. Ives Bay in December	989	128
MUCKLEY, W. J.	Water-lilies and Poppies	920	50
MULLINS, E. ROSCOE	Sisters	1654	23
MURRAY, DAVID, R.A.	The Tithe Barns	255	42
,, ,, ,,	Swedes (*Diploma Work*)	257	54
,, ,, ,,	"'Tween the gloamin' and the mirk"	326	72
,, ,, ,,	The River Meadow	206	152
NOWELL, ARTHUR T.	Sir John Thornycroft	401	141
OLIVIER, HERBERT A.	Easter Morn, *Matt.* xxviii. 9	709	148
OLSSON, JULIUS	Winter Gale: Cornish Coast	409	11
,, ,,	Rising Moon: St. Ives Bay	715	165
ORCHARDSON, C. M. Q.	An Unfinished Symphony	369	109
OULESS, CATHERINE	By the Shores of Old Romance	816	99
OULESS, WALTER W., R.A.	Thomas Pilkington, Esq.	340	58
,, ,, ,, ,,	Peter Reid, Esq.	47	121
,, ,, ,, ,,	Sir John Kelk, Bart.	290	143
PADDAY, CHARLES M.	Alone	432	7
PARTON, ERNEST	The Silence of the Woods	20	75
PEACOCK, RALPH	Portrait of a Child	722	105
PEGRAM, A. BERTRAM	Endymion	1647	149
PEGRAM, HENRY, A.R.A.	Charles Dickens (*Marble Bust*)	1795	50
,, ,, ,,	Sir William Herschell (*Marble Bust*)	1699	59
,, ,, ,,	Nymph and Merman	1780	67
,, ,, ,,	Into the Silent Land	1655	81
PENROSE, J. DOYLE	The Good Samaritan	83	120
PICKERING, J. L.	A Corsican Upland	506	99
POMEROY, F. W.	Monsignor J. Nugent, of Liverpool	1651	70
POYNTER, SIR EDWARD J., Bart., P.R.A.	The Cup of Tantalus	222	*Frontispiece*
,, ,, ,, ,, ,, ,,	A Surrey Chalk Pit	899	62
REID, FLORA M.	Comrades	388	167
REID, JOHN R., R.I.	Rival Boat Builders	471	45
RICHARDSON, F. STUART, R.I.	Katwijk Sands	509	59
RIVIERE, BRITON, R.A.	Lost or Strayed	134	3
RIVIERE, HUGH G.	The Archbishop of Canterbury	331	21
ROE, FRED	Sunny Boulogne	137	60
,, ,,	Lady Hamilton's Last Sitting to George Romney	324	169
SALISBURY, FRANK O.	When all the World was Young	342	iv
SANT, JAMES, R.A.	Lost—and Found	405	8
,, ,, ,,	A Music-Lesson	188	135
,, ,, ,,	F. Elliott, Esq.	526	151
SCHMALZ, HERBERT	The Mount of Temptation	827	104
SCHOFIELD, ELMER	Early Winter Morning	219	i
SHANNON, J. J., A.R.A.	Lady Dickson-Poynder and her Daughter Joan	298	69
,, ,, ,,	Norah, Daughter of Eliot Long, Esq.	312	93

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
Sims, Charles	The Kite	466	22
Solomon, Solomon J., A.R.A.	Papa Painting!	80	91
" " "	Henry van den Bergh, Esq.	173	133
Somerscales, Thomas	Teneriffe	732	35
"	The Derelict	528	109
Speed, Harold	A Sylvan Bather	314	113
" "	His Majesty The King	101	158
Spenlove-Spenlove, Frank	Autumn Glory, afternoon effect: Picardy	725	6
Stokes, Adrian	Winter Willows: South Tyrol	662	100
Storey, G. A., A.R.A.	Chrysanthème	646	61
" " "	Griselda	201	111
" " "	Mrs. H. G. Mainwaring	531	117
" " "	Venus, lamenting the loss of Adonis, transforms him into a Flower	445	161
Stott, Edward	The Shepherd	674	142
Swinson, E. S.	A Flaw	751	141
Swinstead, G. Hillyard	The White Horse	265	153
Symonds, W. R.	Genesta, Daughter of Cuthbert E. Heath, Esq.	808	105
Talmage, Algernon	The Banks of the Avon	297	124
Taubman, F. Mowbray	The Awakening	1649	102
Tayler, A. Chevallier	Sisters	711	114
Taylor, L. Campbell	Chess	550	165
"	Una and the Red Cross Knight	157	166
Titcomb, W. H. Y.	A Pilot	786	92
Toft, Albert	Maternity	1657	135
" "	Seymour Hicks, Esq. (*Bronze Bust*)	1687	139
Tollemache, Hon. Duff	A Storm on the Cornish Coast	399	167
Topham, F. W. W., R.I.	Charity	829	8
Tuke, H. S., A.R.A.	The Three Companions	29	50
" " "	Peggy	673	125
Tyrrell, Thomas	The Whisper	1704	168
Walker, Arthur G.	Memorial to the late Marchioness of Lothian at Blickling	1700	100
Waller, Mary L.	Molly, Daughter of Arthur Pease, Esq.	438	108
Walton, Frank, R.I.	The Stream of Our Valley	710	10
Watson, G. Spencer	Aphrodite	160	98
Watson, Harry	Boyhood of Abraham Lincoln	70	164
Wetherbee, George, R.I.	A Pensive Shepherd	316	30
" "	"Hark! hark! the lark"	349	57
Wild, F. Percy	Where the Water Lilies Grow	385	161
Williams, Terrick	"Out into the west as the sun went down"	171	168
Wollen, W. B., R.I.	Scouts	187	17
Wood, F. Derwent	Cain	1650	21
Wyllie, C. W.	The Flood Tide	410	77
Wyllie, W. L., A.R.A.	Trafalgar, 2.30 p.m., October 21st, 1805	459	5

1 Ft. 8 In. High

SISTERS.

Mia Arnesby Brown.

Printed by Cassell & Company, Limited, La Belle Sauvage, London, E.C.

SOME IMPORTANT FINE ART WORKS.

French Porcelain.

By E. S. AUSCHER (formerly Chef de Fabrication at Sévres). Translated and Edited by WILLIAM BURTON. Containing 24 Plates in Colour, and 48 Black-and-White, with numerous reproductions of the various marks. 30s. net. *This Edition is limited to* 1,250 *copies.*

"An important work on French porcelain which will interest every collector. The text is by M. Auscher, the leading French ceramic expert. . . . It has been admirably translated and edited by Mr. Burton, the chief English authority on the subject, and it is magnificently illustrated with a number of coloured reproductions."—*Daily Chronicle.*

"The illustrations, mainly from the famous museums, are as well selected, the history of the development of the manufacture as clear and interesting, and the technical information and warnings in regard to forgeries as valuable as those in previous works."—*Graphic.*

English Earthenware and Stoneware.

By W. BURTON. With 24 Plates in Colours, 54 Plates in Black-and-White, and numerous reproductions of the various marks. 30s. net. *The Edition is limited to* 1,450 *copies.*

"This beautiful volume, with its numerous plates in colour and fine black-and-white illustrations, is a masterly review by one of the best exponents of the ceramic art in England of the work of his predecessors of the seventeenth and eighteenth centuries. Takes rank as a standard authority."—*Connoisseur.*

"It has remained for Mr. Burton, himself a distinguished potter, to write the first complete and authoritative history of pottery in England in a volume which is remarkable alike for the beauty of its illustrations and for the excellence of its text."—*Speaker.*

A History and Description of the Old French Faïence.

By M. L. SOLON. Edited by W. BURTON. With 24 Plates in Colour, 11 other Plates showing Full-size Reproductions of Marks and 48 Plates in Black-and-White. 30s. net. *The Edition is limited to* 1,200 *copies.*

The Bookman says:—"It would be hard to find a better and more lovely contribution to ceramic art than Mr. Solon's descriptive, accurate, and exhaustive book on the French potters and their work. There is history here which makes the whole subject alive, and shows us the potters as breathing, artistic men."

"The coloured plates with which the book is profusely interleaved serve to show to perfection the gorgeous colourings of the productions of the old factories."—*Queen.*

CASSELL AND COMPANY, LIMITED, *La Belle Sauvage, Ludgate Hill, London.*

THE UNSEEN ART TREASURES OF THE NATION.

Great Pictures in Private Galleries.

A Selection of the Most Famous Modern Pictures in the Private Galleries of Great Britain reproduced in Colours.

Volume I., containing 48 Pictures, mounted on specially selected art paper. Cloth, 12s.; half-leather, 15s.

"This work will open up to the lovers of Art in this country, and throughout the world, the treasures which are contained in the great homes and private picture galleries of the United Kingdom. The pictures are reproduced in the best style of colour printing, and they have been perfected by careful comparison with the original paintings."—*Echo.*

CASSELL & COMPANY, LIMITED, *London; and all Booksellers.*

Price £3 3s. net.

The Water-Colour Drawings of J. M. W. Turner, R.A., in the National Gallery.

An *Édition de Luxe*, consisting of 58 facsimile Reproductions in Colour, comprising the Rivers of France—the Seine, the Rivers of England, and the Ports of England. With descriptive text by THEODORE A. COOK, M.A., F.S.A.

The Edition is limited to 1,200 numbered copies.

The Times says: "For richness, delicacy, and accuracy these reproductions are of a very high quality, and with this volume in his hand the student can really learn something of Turner at his ease and by his own fireside."

CASSELL & COMPANY, LIMITED, *London; and all Booksellers.*

Two Volumes, paper covers, £6 6s. net; half-morocco, £8 8s. net; full-morocco, £10 10s. net.

The National Portrait Gallery.

Edited by LIONEL CUST, M.A., F.S.A., Director of the Gallery. Illustrating every Picture in the National Portrait Gallery. Issued under the sanction and with the authority of the Trustees.

This Edition is strictly limited to 750 numbered copies. Uniform with the *Édition de Luxe* of "The National Gallery."

The Studio says: "It would be difficult, if not impossible, to over-estimate the value of this publication. Its arrangement is admirable, the student will derive more edification from a study of its fine reproductions than from the works themselves, many of which are in such a bad light that it is impossible to judge of them at all."

CASSELL & COMPANY, LIMITED, *London; and all Booksellers.*

In Four Volumes, cloth, 12s. each; half-leather, 15s. each.

The Nation's Pictures.

A Selection from the most modern Paintings in the Public Picture Galleries of Great Britain, reproduced in Colour.

Each Volume is complete in itself, and contains 48 Pictures reproduced in Colour by the latest and most perfect process of Chromo-photography. The Pictures are accompanied by descriptive text printed on separate tissues. Each Plate is sufficiently large to give an excellent idea of the original.

"The reproductions in each case are very successful; brilliant in colour, the fine shades are brought out, and the entire effect a faithful reflection of the original picture."—*Pall Mall Gazette.*

CASSELL & COMPANY, LIMITED, *London; and all Booksellers.*

IMPORTANT FINE ART VOLUMES.

Completion of a beautiful Fine Art Work.

The British Isles: Depicted by Pen and Camera.

With a series of Coloured Plates reproduced from pictures by J. MACWHIRTER, R.A., DAVID MURRAY, A.R.A., ALFRED EAST, A.R.A., C. E. JOHNSON, R.I., C. W. WYLLIE, J. AUMONIER, R.I., J. FULLEYLOVE, R.I., A. W. WEEDON, R.I., EDWIN HAYES, R.H.A., HARRY HINE, R.I., and other artists; and a profusion of Illustrations from Photographs expressly taken for the Work. Complete in Three Vols., each containing about 400 Illustrations and 12 Coloured Plates, Extra Crown 4to, half-morocco, gilt top, 21s. net each.

The Work of George W. Joy.

With an Autobiographical Sketch, a Technical Note, and Some Remarks on the Painting of the Nude. Profusely Illustrated with 30 Rembrandt Photogravures, 20 Reproductions in Colour of Pictures and Drawings, and 9 Illustrations of Studies in Chalk, &c. Extra Crown 4to, £2 2s. net.

Rivers of Great Britain.

Descriptive, Historical, Pictorial.

THE ROYAL RIVER: the Thames from Source to Sea. Illustrated. *Popular Edition*, 16s.

RIVERS OF THE EAST COAST. Illustrated. *Original Edition*, 42s. *Popular Edition*, 16s.

RIVERS OF THE SOUTH AND WEST COASTS. Illustrated. 42s. *Popular Edition*, 16s.

The Tidal Thames.

Consisting of India Proof Impressions of 20 magnificent Photogravure Plates, after Original Drawings by W. L. WYLLIE, A.R.A. In handsome Portfolio. 42s. net.

Annals of Westminster Abbey.

By E. T. BRADLEY (Mrs. A. MURRAY SMITH). With a Preface by the Dean of Westminster. With numerous Original Illustrations executed expressly for the Work by W. HATHERELL, R.I., H. M. PAGET, and FRANCIS WALKER, F.S.A., A.R.I.E. The Work is sumptuously produced, being printed throughout on the finest Art Paper with Initial Capitals in Red Ink. Handsomely bound in bevelled cloth, gilt edges, 21s.

The Life and Paintings of Vicat Cole, R.A.

Described by ROBERT CHIGNELL. With 59 Full-page Plates, &c. In Three Vols., £3 3s. the set.

Sacred Art.

The Bible Story Pictured by Eminent Modern Painters. Edited by A. G. TEMPLE, F.S.A. With nearly 200 Full-page Illustrations on Plate Paper, and descriptive text. Complete in One Volume. large 4to, 9s.

Sights and Scenes in Oxford City and University.

Described by THOMAS WHITTAKER, B.A., and Illustrated with upwards of 100 Plates. Cloth gilt, gilt edges. 10s. 6d. net.

British Sculpture and Sculptors of To-day.

By M. H. SPIELMANN. With about 200 Illustrations. Large 4to, 5s. net; cloth gilt, 7s. 6d. net.

The History of "Punch."

By M. H. SPIELMANN. With nearly 170 Illustrations, Portraits, and Facsimiles. In One Volume, cloth, 16s. *Large Paper Edition*, £2 2s. net.

John Ruskin: A Sketch of His Life, His Work, and His Opinions.

With personal Reminiscences. By M. H. SPIELMANN. Illustrated. 5s.

Picturesque America.

Complete in Four Volumes. Royal 4to, with 12 Exquisite Steel Plates and about 200 Original Wood Engravings in each. *Original Edition*, handsomely bound in cloth gilt, gilt edges, £12 12s. the set.

The Picturesque Mediterranean.

With a Series of Magnificent Illustrations from Original Designs made on the spot by leading Artists of the day. In Two Vols., cloth, gilt edges, £4 4s.

The Empire.

With nearly 700 exquisite Illustrations, reproduced from authentic Photographs printed on Plate Paper. Complete in Two Volumes. Cloth, 9s. each.

Pictorial England and Wales.

With upwards of 320 beautiful Illustrations prepared from copyright Photographs. 9s.

The Queen's London.

With about 450 exquisite Views of London and its Environs. 9s.

Songs of Near and Far Away.

By E. RICHARDSON. With numerous Coloured and other Illustrations. 6s.

Works by WALTER CRANE.

A Masque of Days.

From the Last Essays of Elia. Newly Dressed and Decorated by WALTER CRANE. Containing 40 pages of Designs printed in Colour. Elegant picture boards, 6s.

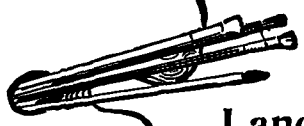
Flora's Feast: A Masque of Flowers.

Penned and Pictured by WALTER CRANE. With 40 pages of Pictures in Colours. 5s.

Queen Summer; or, The Tourney of the Lily and the Rose.

Penned and Portrayed by WALTER CRANE. Containing 40 pages of Designs printed in Colours. 6s.

PRACTICAL ART MANUALS.



Marine Painting in Water Colour.

By W. L. WYLLIE, A.R.A. With 24 Coloured Plates. 5s.

"The plates strikingly show the remarkable range and variety of marine painting. Mr. Wyllie's method is fully described, and the book will appeal in this respect to the student; but, as a most artistic production, it must also delight a very large public."—*Liverpool Post.*

"To all who would gain efficiency in this division of water-colour drawing no better text-book than this one could well be imagined."—*Daily Graphic.*

Landscape Painting in Water Colours.

By J. MACWHIRTER, R.A. With 23 Coloured Plates, beautifully reproduced from Mr. MACWHIRTER'S Original Drawings. Price 5s.

"A most charming five-shilling volume. An introduction by Mr. Edwin Bale, R.I., and notes opposite each picture by Mr. MacWhirter, give sound and concise instruction to the would-be landscape painter, and will be also interesting to more advanced students. The volume would make a delightful gift-book."—*St. James's Gazette.*

"It would seem, in defiance of ancient maxims, that there really is nowadays a royal road to the art of water-colour painting. At least, so one would think from a glance at the clever book of nature studies prepared for the instruction of the budding artist by Mr. J. MacWhirter. The young artist should at once possess himself of this volume."—*Daily News.*

Colour. An Elementary Manual for Students. By Prof. A. H. CHURCH. With 6 Coloured Plates. 3s. 6d.

Artistic Anatomy. By Prof. M. DUVAL. Translated by F. E. FENTON. 3s. 6d.

A Manual of Oil Painting. A Treatise on the Practice and Theory of Oil Painting. By the Hon. JOHN COLLIER. *Tenth Impression.* Cloth, 2s. 6d.

"This is one of the most interesting and, we venture to think, one of the most useful books of the sort that has ever appeared."—*Saturday Review.*

The Art of Making and Using Sketches. By G. FRAIPONT. With 50 Illustrations. With Preface by EDWIN BALE, R.I. 2s. 6d.

"A charmingly artistic book, full of dainty and well-executed sketches. The text is admirably translated, and abounds in hints which will be fully appreciated by the student."—*Schoolmaster.*

A Primer of Sculpture. By E. ROSCOE MULLINS. With Illustrations. Cloth, 2s. 6d.

China Painting. By FLORENCE LEWIS. With 16 Coloured Plates, and a selection of Wood Engravings, with full instructions. 5s.

"It is an excellent guide for the amateur, and a careful study of its pages should hinder a perpetration of many enormities which pass under the name of art."—*Morning Post.*

A Course of Painting in Neutral Tint. With 24 Plates by R. P. LEITCH. With full instructions to the pupil. 5s.

"A valuable addition to the numerous practical works devoted to art instruction. The directions to the students are ample, and the twenty-four plates are admirably varied for the purposes to which they are devoted."—*Daily News.*

Marine Painting. With 16 Coloured Plates by WALTER W. MAY, R.I. Oblong crown 4to, cloth, 5s.

The Principles of Perspective, as applied to Model Drawing and Sketching from Nature. By GEORGE TROBRIDGE. With 32 Plates and other Illustrations. 2s. 6d.

Architectural Drawing. By R. PHENÉ SPIERS, F.S.A. With 28 Plates. 7s. 6d.

Studies in Animal Painting. With 18 Coloured Plates from Water-Colour Drawings. By FREDERICK TAYLER. 5s.

How to Draw from Models and Common Objects. By W. E. SPARKES. Illustrated. 3s.

How to Shade from Models, Common Objects, and Casts of Ornaments. By W. E. SPARKES. Illustrated. 3s.

IMPORTANT NEW FINE ART WORK.

Just commenced in Fortnightly Parts, price 7d. net.

The National Gallery of British Art

(THE TATE GALLERY),

CONTAINING A NUMBER OF

Exquisite Rembrandt Photogravures,

And Beautiful Reproductions of the Principal Pictures,

WITH AN INTRODUCTION BY

SIR CHARLES HOLROYD, the Keeper of the Gallery.

CASSELL & COMPANY, LIMITED, *London; Paris, New York & Melbourne.*

00064396

Digitized with financial assistance from
Observer Research Foundation
on 01 June, 2019